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INTERNATIONAL MAGAZINE OF DESIGN

JANUARY 2007











100 New Design Ideas from the New AD100







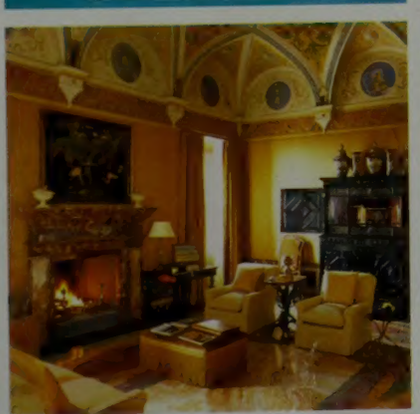












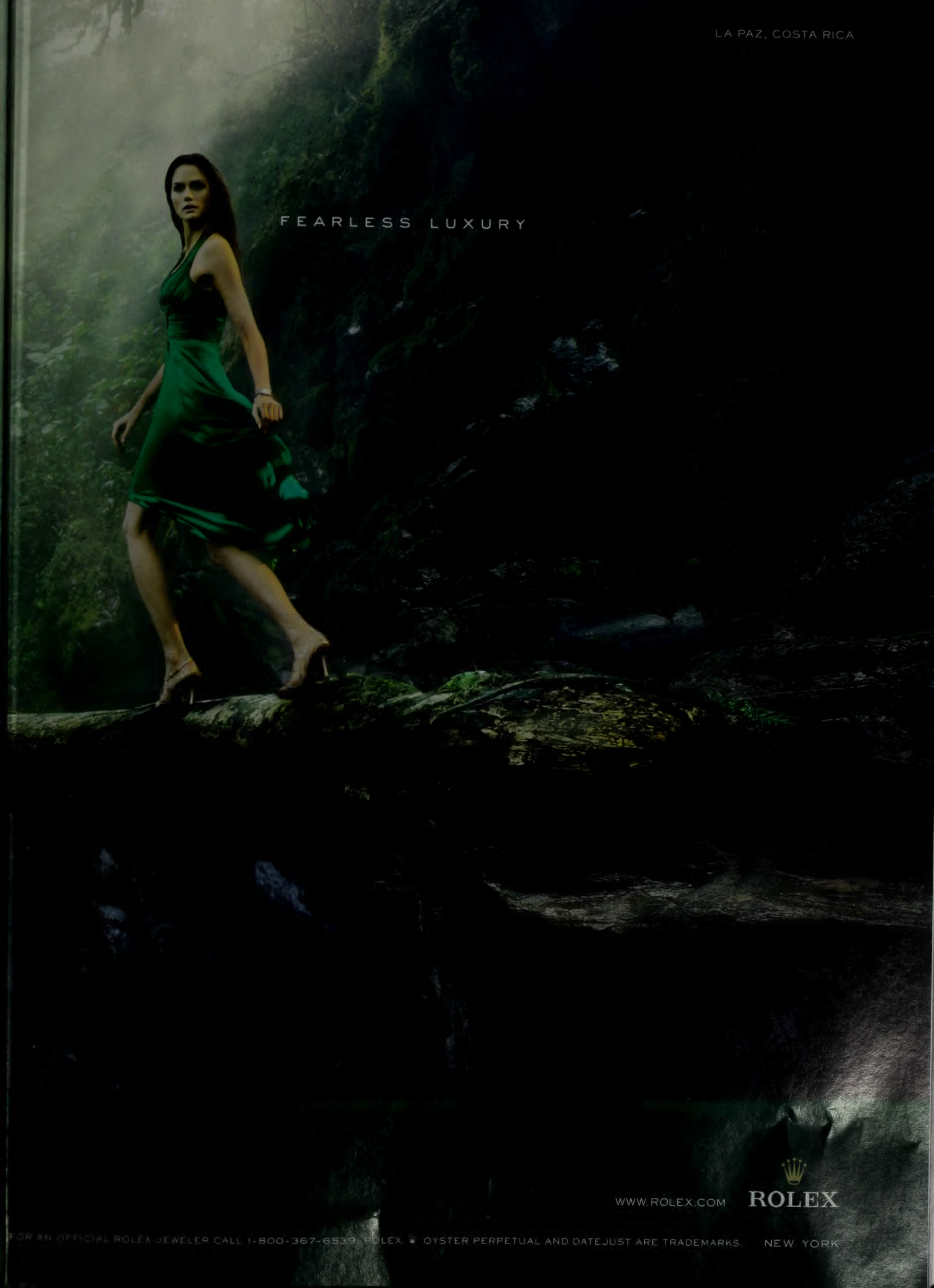





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Above Right: The master bedroom of an apartment, which was redesigned by Steven Volpe, in San Francisco's Pacific Heights. See page 180.

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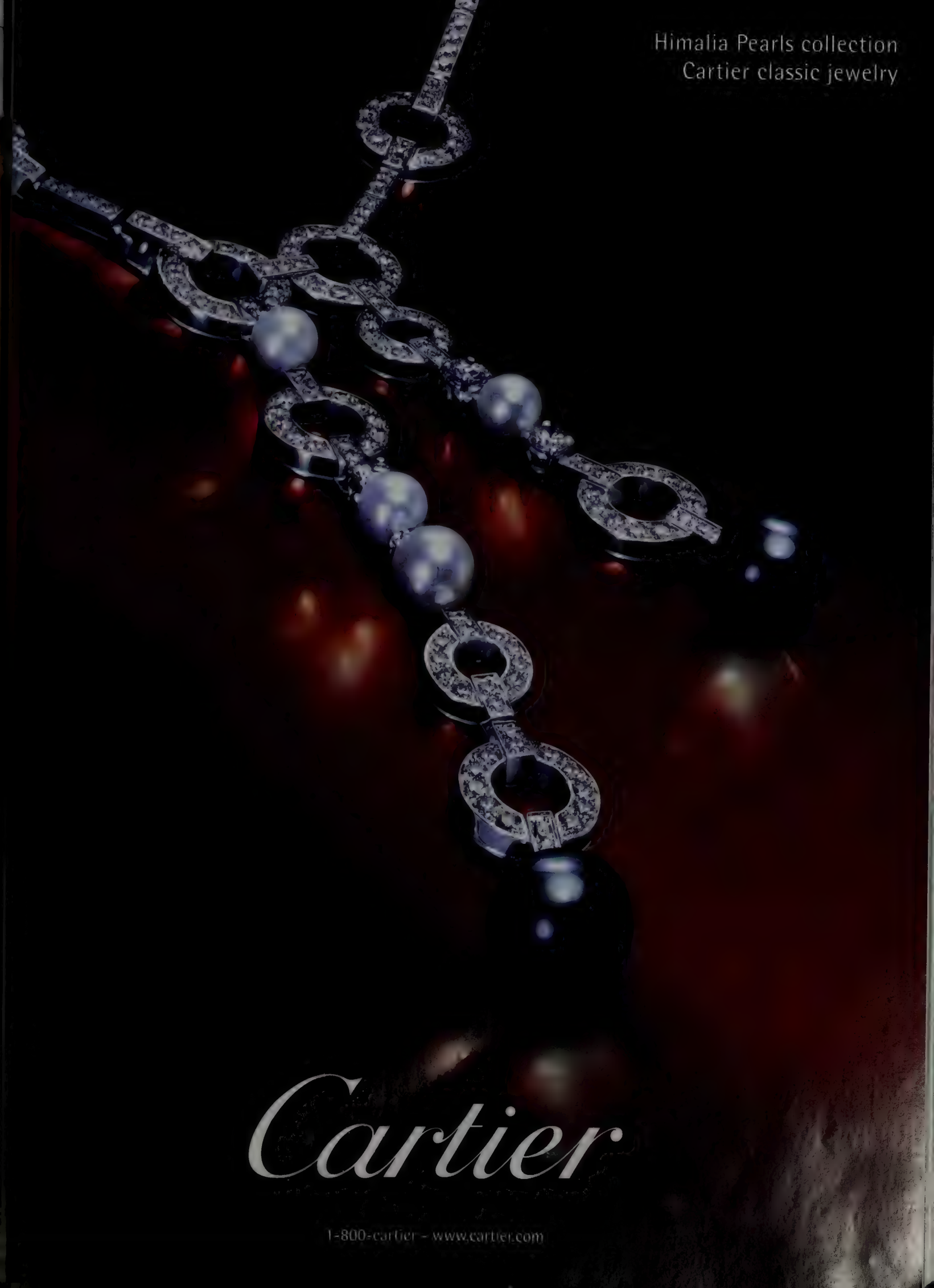
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THE PURSUIT OF PERFECTION

Neoclassical motifs fill the Wedgwood room of Florence's Palazzo Pucci. See page 114.



JANUARY 2007

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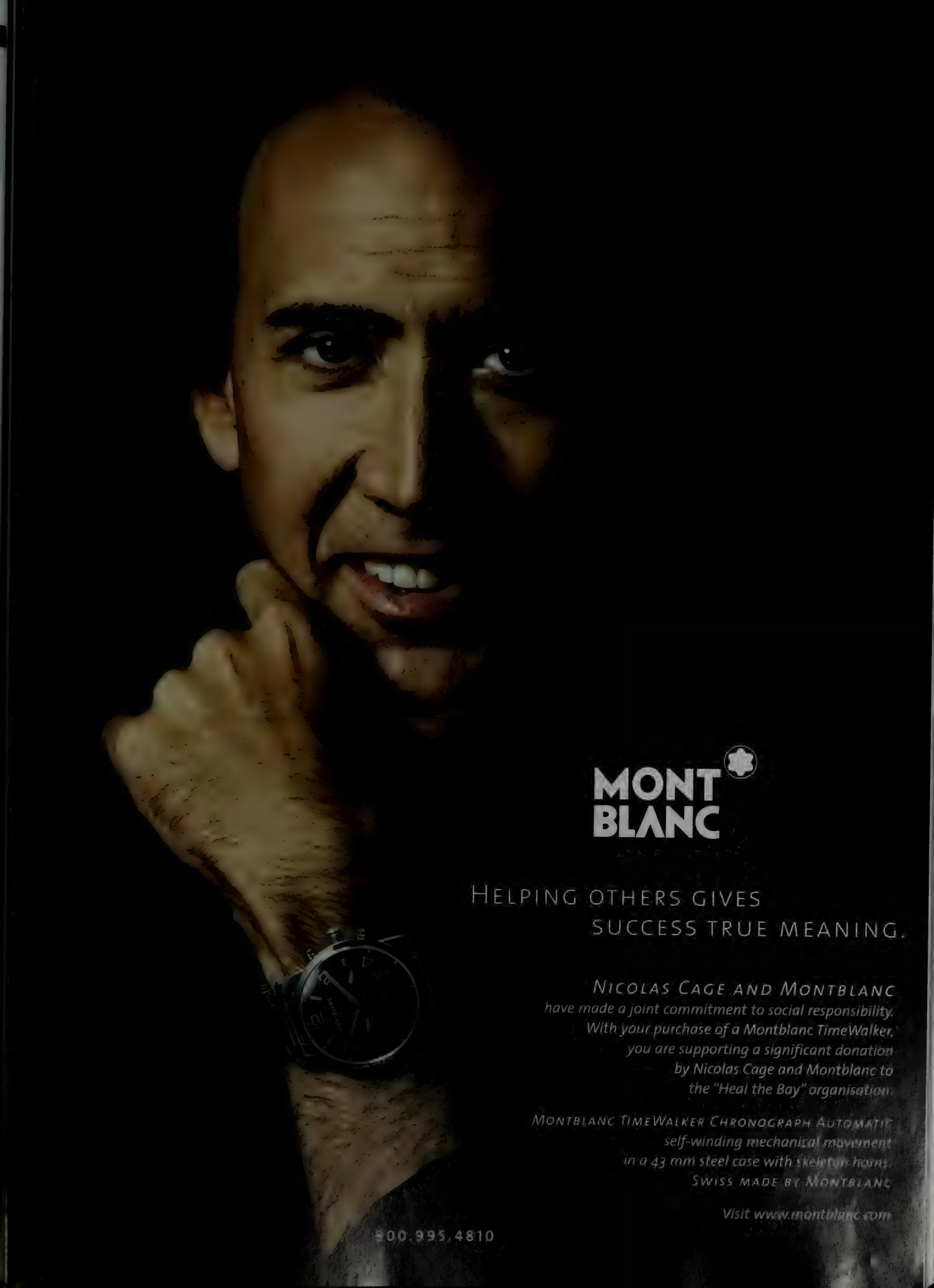
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Our International Directory of Interior Designers and Architects

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A listing of the designers and architects featured in this issue

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Kitchen design by Edith Leonardis



Today I received the November 2006 issue of my favorite magazine, *Architectural Digest*. I loved reading about interior designer Diane Burn's home ("A Romantic Composition"). Her residence reflects the woman that she is. She has turned this small, 1,850-square-foot home into a cozy place I would never wish to escape from. My husband and I always enjoy *AD*, and I look forward to the next one.

—Joy Zell Roberson
Fort Smith, Arkansas

A DESIGN DOYENNE

Thank you for publishing Diane Burn's latest composition. I have seen several of her creations in your magazine, and I recognize her work immediately. When rooms are especially appealing to me, they are hers. She's an artist as well as a decorator. She's shown diversity in the homes she's done for others, yet, as with an artist, you can see her unique stamp of style. Betty Lou Phillips and Charles Faudree have an excellent eye for French and European design, but Diane Burn is *magnifique*! Thank you again for publishing her works. Keep them coming.

Janice McGuire
Pemaquid, Maine

INTERIOR WORKS OF ART

It was a pleasure to see Diane Burn's Florida house. Throughout the years I have saved all the coverage of her homes and other projects, which never disappoint in their fantasy and romance.

Sylvia Fisher
Deland, Florida

ENRICHING ESTATES

Every month I become more enthralled with the Estates for Sale section. November gave us a Carrère & Hastings carriage house, an Arts and Crafts bungalow and peeks into the private worlds of Andy Warhol and Sting. It's architectural history, pop culture, a lesson in economics and an all-around good read.

Kate Guarini
San Francisco, California

HOME IS WHERE THE HEART IS

I am a new subscriber and have loved every issue since my subscription began, particularly the November issue. Giorgio Armani's Antigua retreat is a dream on earth. I also liked the article "Shopping: Panama's Pleasures." I was born there, and it makes me proud to see the great things my country has to offer featured in an international magazine, associated with Samuel Botero and mentioning our Kuna Indians. Such a treat!

Janeth Rector
Brandon, Florida

OUT OF SOUTH AFRICA

Thank you for your lovely article and photos of Camp Jabulani (Hotels, November). My family (which includes children aged 11 and 15 at the time) visited the camp in March of 2005. We had been to Africa before, but we were so happy to find Jabulani. It is a very special place, run by a very special group of people. Thank you for sharing it with your readers. We will never forget our visit there.

Julie Stewart
Birmingham, Alabama

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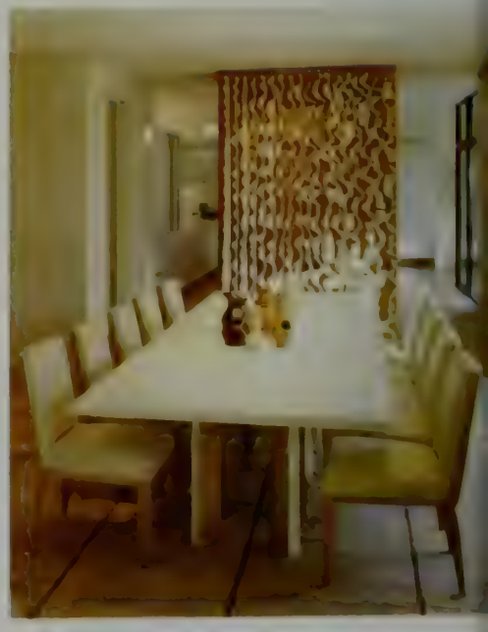
The Dallas house redesigned by architect Lawrence W. Speck ("Past Made Perfect," November) embodies the best of the Modern movement—clean, elegant lines; rigorous geometries; living spaces that open to the landscape—without suffering from the iciness that afflicts some Modernist houses. Who knew limestone could be so warm?

Joan Lawrence
Chicago, Illinois

RAISING THE BAR

Your October 2006 issue was without a doubt the most outstanding ever!

Howard Golden
Meadview, Arizona



The dining area of a house redesigned by Lawrence W. Speck.

continued on page 3

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Letters

AN ISSUE TO REMEMBER

I'm a longtime subscriber to your magazine, and I'm compelled to write you about the best issue you have ever put out—October. What a thrill when I opened to the first featured residence ("Savoring the Life Aquatic"). A few years back, when I lived in Austin, I stumbled on the Lake/Flato home, still under construction. It was about two-thirds of the way finished, and I was able to see the entire property and home. A second thrill was to see another Hugh Newell Jacobsen residence ("Temples of Light"). The wonderful gray house in this issue reminds me of a livable folly. I could move right in! One of my personal passions is collecting art and scouring endless galleries, and when I saw the home by Eddie Jones ("Art in Residence"), I was utterly amazed. The lower-level gallery is the envy of all collectors everywhere. I also want to thank you for bringing back floor plans. It's the icing on the cake. Congratulations.

Wade Moore
Houston, Texas

LASTING IMPRESSION

I picked up your magazine for the first time and was absolutely stunned by all the photos. I was especially taken with the indoor-outdoor rooms with curvy glass walls ("Art in Residence"), which make the interior feel like part of the outside environment. Marvelous!

Sylvia Dailey
Farmington, New Mexico

PERFECT PLAN

Your October issue was the best ever. Not everything was to my taste, but the creativity was incredible, and we all need our minds expanded frequently. The floor plans were very helpful in understanding the concepts. Thanks for the great job.

Nancy W. Green
Colorado Springs, Colorado

PRINCE CHARMED

I heard rumors there was a Bart Prince residence in your October issue and picked up a copy. For four years during my undergraduate years at the University of New Mexico, I lived across the street from a Bart Prince home. I was happy to see that our "homeboy" continues to build exciting and unusual houses and never bows to the pressure of building the typical Southwest-style house. But what really impressed me was the entire issue. Every residence is a masterpiece of bringing together natural and man-made materials and designing a structure that works with the environment—an homage to the senses. I can't imagine a reader not wanting to take an après-swim nap on the bed overlooking the Mediterranean ("Finding a Niche on Cavallo") or drink margaritas beside the wavy pool watching the sunset ("Flight of Fancy"). Nothing froufrou, no millions of knickknacks or granny-style wallpaper in this issue, just pure beauty and sophistication.

Debra Klecan
Edgewood, New Mexico



continued on page 3

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Letters

"The wonderful gray house in this issue reminds me of a livable folly. I could move right in!"

ONE OF A KIND

The always elegant and stylish work of Marc Appleton shown in the October issue is proof that historically accurate architecture can be built anywhere, even in the city of Beverly Hills, where the "big box battle" reigns supreme. In a city where overmassed and overscaled houses unnecessarily overshadow delightful architectural gems, Marc Appleton's work is a breath of fresh air.

ELEANOR SCHRADER SCHAPA
BEVERLY HILLS, CALIFORNIA

INDIVIDUAL FLAIR

I have seen your magazine cover, article and pictures of Penny Drue Baird's work in the September 2006 issue. I live on Manhattan's Upper East Side and am a pediatrician to many of the privileged and celebrity parents of this area. I have seen beautiful and grand apartments, but Ms. Baird's work is truly genial. She is creative and sophisticated, and her practice of buying in the flea markets of Paris gives her clients homes that are unique. As a "powerhouse" professional and an übermother she is most impressive to me as a pediatrician. Here is a person who has it all!

JUDITH GOLDSTEIN
NEW YORK, NEW YORK

MIAMI MASTERPIECE

I loved the Juan Montoya home you featured in September. What a superb issue.

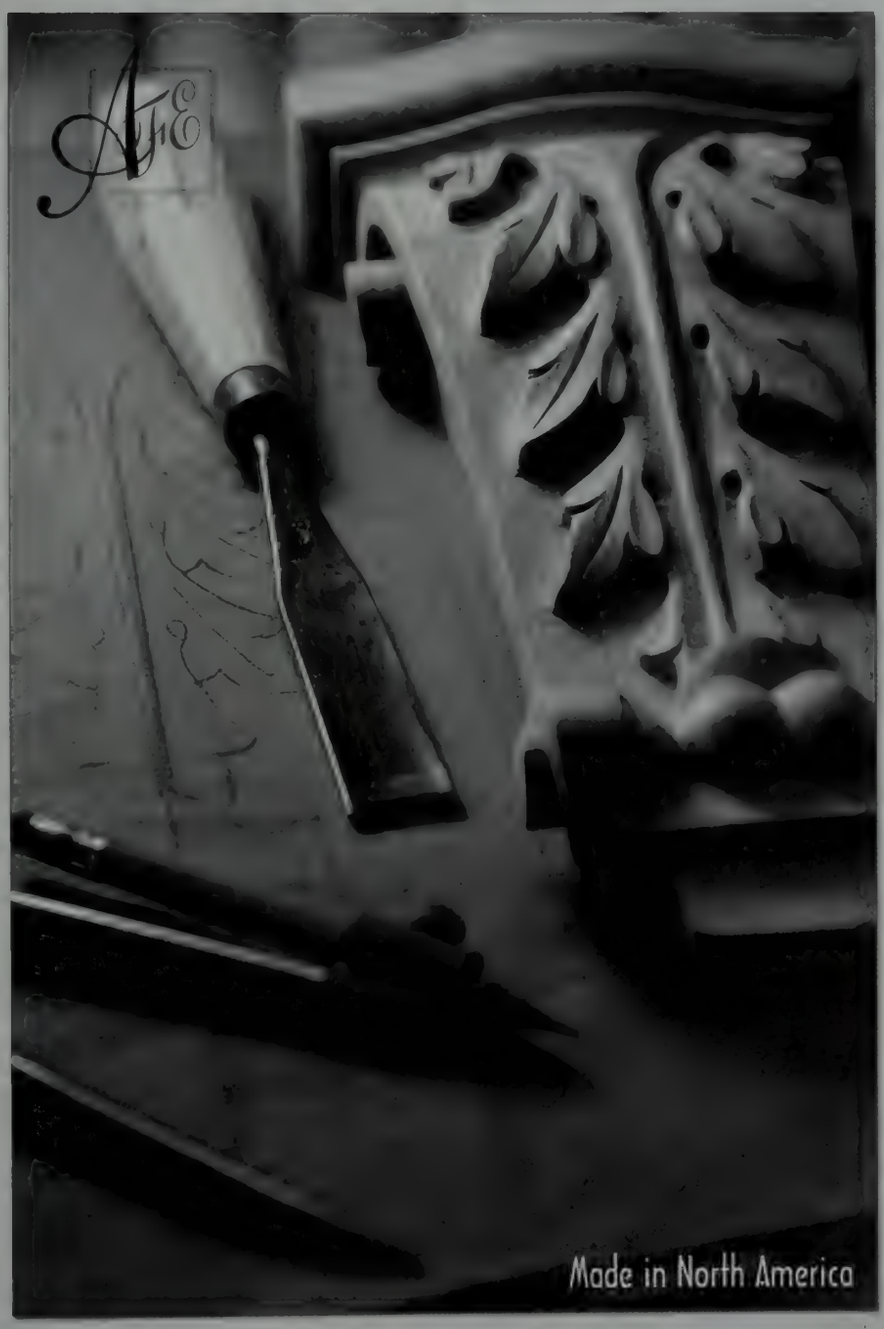
ERIC THOMPSON
LOS ANGELES, CALIFORNIA

The editors invite your comments, suggestions and criticisms. Letters to the editor should include the writer's name, address and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.

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Any number of magazines now publish "The Best of..." or "The Top..." issues, but nothing is quite like the AD 100. From the very beginning, our intention was to create an essential directory of the top 100 interior designers and architects working today. We continue to bring you, our readers, together with the designers and architects we feature on these pages each month. Since we first published the AD 100 in 1990 (followed by a companion guide to architects in 1991 and subsequent editions in 1995, 2000, 2002 and 2004), much has changed in the design world: We've seen, for instance, an explosion in technology and home electronics, which has transformed the work of designers and architects in ways that were inconceivable only a few years ago; the increased availability and affordability of design courtesy of the Internet; a new light cast on sustainable materials. But some things never change. Whether it's a one-man architectural firm creating gravity-defying structures in the Southwest or a New York designer and her staff overseeing projects the world over, the impulse to create and collaborate is in full evidence here. Since our last AD 100, in 2004, 29 designers and architects have joined the group. Still others have found themselves on the list from the very beginning for the simple reason that their work merits it, year after year. This year we've added a new twist: For the first time, we've asked our AD 100 to offer 100 design ideas for our readers—these ideas are as varied and unique as the designers and architects themselves. Turn to page 40, and see for yourself.

Paige Rense, Editor-in-Chief



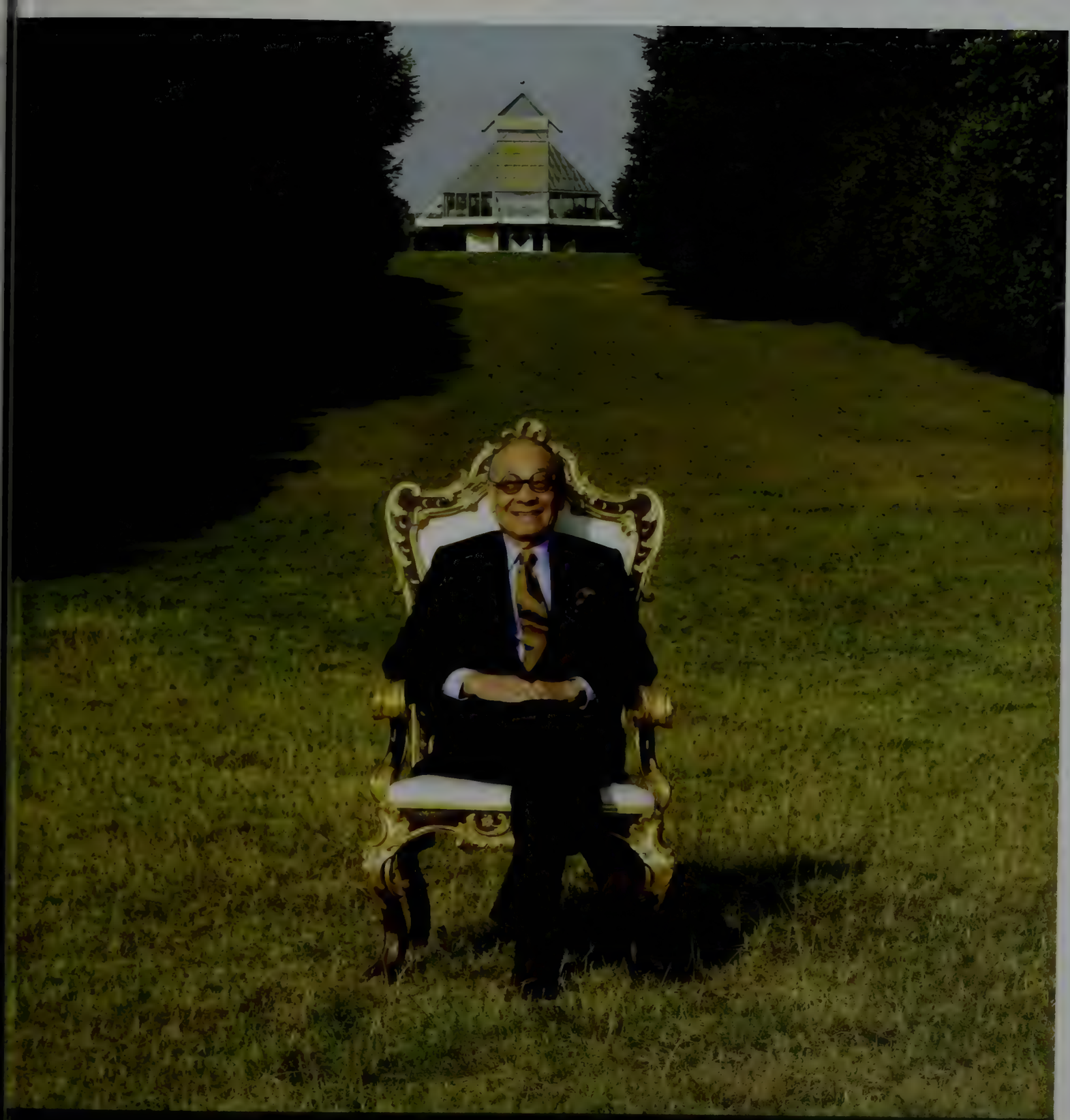
STEVEN M. L. ARONSON ("Design Imitates Life," page 90). "This wasn't my first trip to Trump Tower for the magazine," says contributing writer Steven M. L. Aronson. "More than 20 years ago I went there to write about Donald Trump's own apartment—a gleaming, Angelo Donghia–designed triplex penthouse. It was a time when condominiums in Trump Tower occupied more space in the cultural consciousness than they did even in reality—Donald Trump, characteristically, told me, 'They're the finest apartments in the top building in the best location in the hottest city in the world.' This time, I was standing in an apartment just one floor below Trump's—looking out at the panoramic view from Ken and Gloria Levy's mammoth living room. When I spotted the Empire State Building, I thought again, as I had when I first stepped into the Trump Tower lobby, of my old friend the late Fay Wray: She crowned *that* building (via the fist of Kong) but she lived in this one, where I used to visit her often. But then, like one of those reporters in *King Kong*, I pulled out my notebook and got down to work."



MARINA FAUST ("Evolution at the Palazzo Pucci," page 114). "The whole arrangement is so private and family like," contributing photographer Marina Faust says of the Palazzo Pucci in Florence, where she captured the residence of Marchesa Cristina Pucci di Barsento, widow of the celebrated designer Emilio Pucci. Faust was as impressed with the grandeur of the Renaissance palazzo—the high ceilings, the immense rooms, the Venetian terrazzo floors—as she was with its intimacy. "The doorman has been there since Emilio Pucci was a young man. Emilio knew him before he knew his wife," notes Faust. The Paris-based photographer, who lived in Italy in the 1980s, was exhilarated by spending time in Florence, where, she observes, "it's possible to walk into any chapel or church and see a masterpiece." An exhibition of Faust's work—an installation of shoes wrapped in mo hair—will be on display in the project space at the Martin Margiel shop in Tokyo in the fall.

continued on page 3

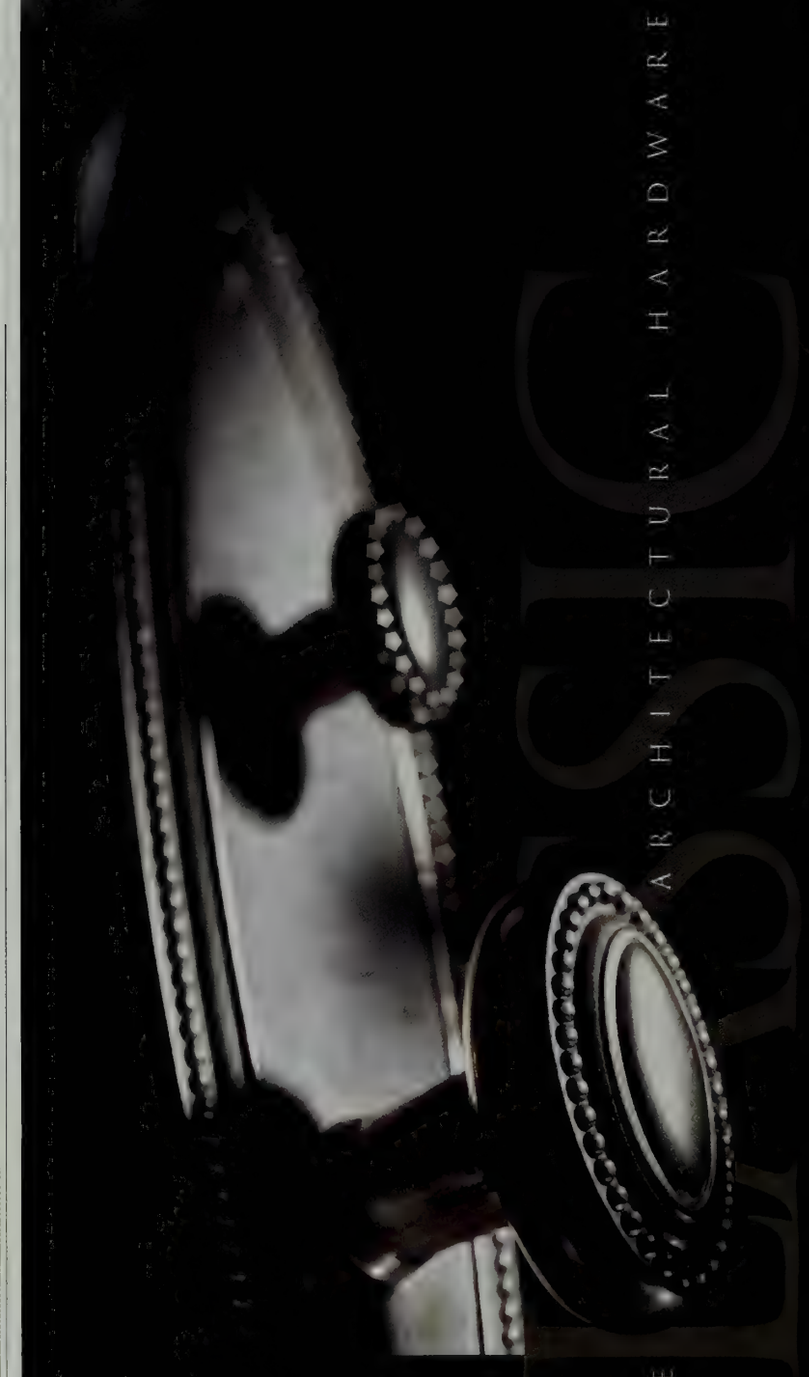
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Contributors



ERHARD PFEIFFER ("European Influences on Java," page 142). "It was unusual to find this type of architecture in a very remote area of East Java," contributing photographer Erhard Pfeiffer says of architect and businessman Atmadja Tjiptobiantoro's Palladian-style villa in the mountains near Pasuruan. This was Pfeiffer's first trip to this corner of Indonesia (though not his first to the country), and, as he does in all of his travels, he brought back an edible souvenir: honey in a beer bottle. The photographer, who is as passionate about food and wine as he is about photography and architecture, recently channeled his loves into a single project: *Adventurous Wine Architecture*, a book that features his photographs of wineries around the world. A seasoned traveler who has been to more than 50 countries, Pfeiffer last year moved into a house in Venice, California, designed by architect Dean Nota. "This," he says, "is my favorite destination."



THERESE BISSELL ("Asia Meets Moderne," page 180). "Any designer of San Francisco residences will tell you that one of the first decisions in the process is how to address the view: how much of the interior's focus and energy is given over to the insistent geography beyond," remarks architecture writer Therese Bissell, who lives in San Francisco. "It becomes a matter of choreographing the exposure and assigning its value in the design equation. Should the view be immediately and fully visible, engaging and animating the space, or, instead, be a subtly protean background element? The existing fenestration and layout of a Pacific Heights apartment designed by Steven Volpe all but dictated the latter: a contained, inward orientation that underscores the traditional décor and leaves the outside pretty much outside."



TIM BEDDOW ("Modern Drama in Moscow," page 204). Photographer Tim Beddow has spent a great deal of time in Africa (often for *Architectural Digest*) shooting locations rife with contrasts, so it was thrilling for him to go to Moscow, a city where the contrasts—between rich and poor, edgy Bohemianism and cosmopolitan luxury—are so palpable. On this trip Beddow shot two apartments, both designed by architect Dmitry Velikovsky that also were a study in contrasts: one sleek and ultramodern, the other (see *Architectural Digest*, August 2006) more traditional yet no less sophisticated. "For me, seeing the different ways people live and what they require to fulfill their dreams—interior décor–wise—whether it be a mud hut or a grand country house, is endlessly fascinating," comments Beddow, who recently headed to Africa again, this time to Kenya and Zambia.


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OUR INTERNATIONAL DIRECTORY OF INTERIOR DESIGNERS AND ARCHITECTS

Once again we bring you the AD 100, our directory of the top international architects and interior designers whose work we have featured on these pages over the past several years. Last published in our January 2004 issue, this special section provides detailed information about the design philosophies, personal profiles and office structures of 100 design firms and individuals throughout the United States, Canada, Mexico, Europe and beyond. But the AD 100 is far more than a practical reference guide—it is our recognition of the authors of some of the most exciting residential design being done all over the world today.

MARCO ALDACO • CHARLES ALLEM

MARC APPLETON • HOWARD J. BACKEN

PENNY DRUE BAIRD • JOHN BARMAN

BILL BENSLEY • KARIN BLAKE

PETER BOHLIN • SAMUEL BOTERO

GEOFFREY BRADFIELD • THOMAS BRITT

MARIO BUATTA • DIANE BURN

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WALLACE E. CUNNINGHAM

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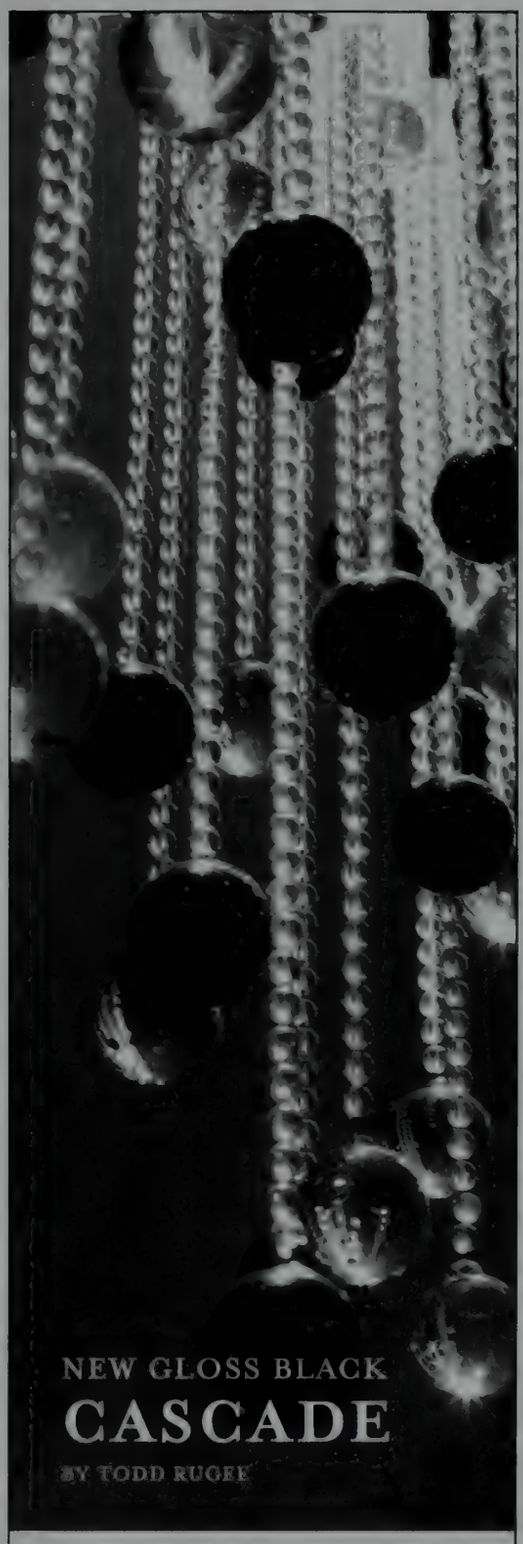
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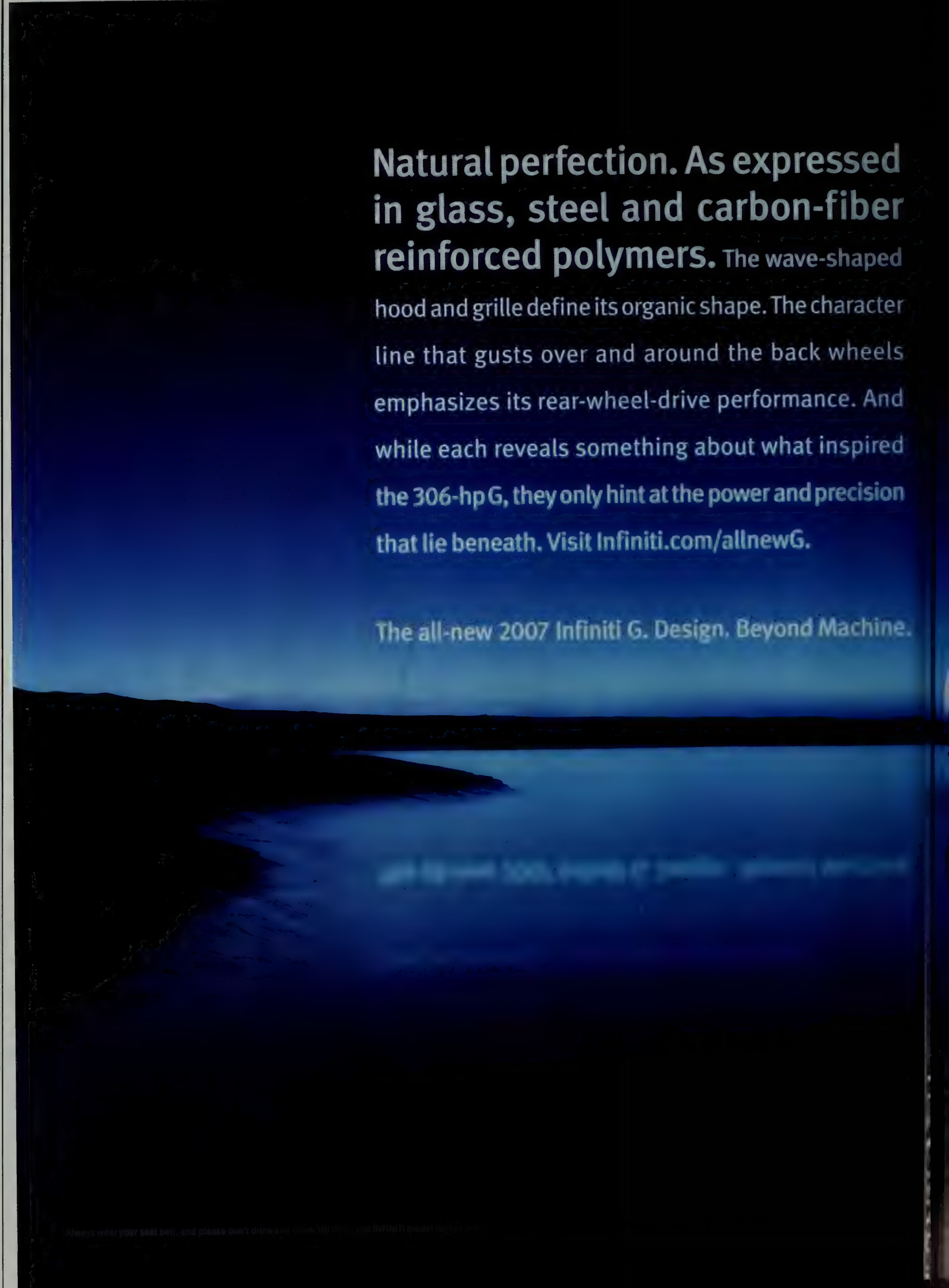
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Marco Aldaco

I try to collaborate with nature to create vivacious designs," says Marco Aldaco, the prominent Mexican architect whose buildings are celebrated for their soulfulness and sculptural drama. "I work with the eternal materials—brick, cement, wood, stone, stucco, marble. I have not found any better materials—none more practical, none cheaper—than the traditional ones." Having designed residences in his native country everywhere from Quintana Roo to Acapulco (for Aristotle and Jacqueline Kennedy Onassis), Aldaco is known for his technical mastery—of scale, color and materials—yet it's something more intuitive that he thinks about most when he sits down at the drawing board: He wants all of his houses to have the effect on his clients of "satisfying and improving their spiritual perceptions." To do so, he is sensitive to the landscape, the villages and the history of the regions where he builds, incorporating primitive and indigenous elements. Closely involved in each project, he maintains a small firm (there are just two other members) and takes on only two or three projects a year. "We're the creators and directors of the projects, so we do few at the same time." Although all of his houses are "totally contemporary," Aldaco says, "they are not fashionable." Humility, he explains, is an essential quality of each. "I will never do absurd and very costly things for the principal end of impressing others."



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Charles Allem



JANUARY 2005

"Allow the design process to evolve with an open mind."

Embrace all periods of design," advises Charles Allem. The Miami-based interior designer, who has a staff of 12, is known for glamorous interiors characterized by sumptuous materials and sleek compositions. He cites the Metropolitan Museum's majestic Temple of Dendur, dating back to 15 B.C. Egypt, as an inspiration. Now stripped of the vibrant color that decorated it millennia ago, it is still awe-inspiring for the grandeur of its architecture and scale. So it's not surprising that, when he enters a room, "architecture and scale" are what the designer registers first. To highlight these aspects, which he considers the backbone of an interior, Allem urges clients to keep rooms from being fussy: "Edit! Edit! Edit!" he orders. "Know how and when to draw the line." Allem, who grew up in Johannesburg and has had offices in New York and Los Angeles, notes a widening interest in design. "Style and design have impacted so many people, due to home- decorating shows and the ever-increasing audience of design magazines," he remarks. For both residential and commercial projects, Allem custom-designs many of the pieces, including tables, sofas, carpets and lighting. Although he brings a fresh, contemporary feel to all that he touches, "there is nothing truly new," he admits. "Everything today is just a reinterpretation of the traditional school of thought. Even the most modern design has roots in the old school."



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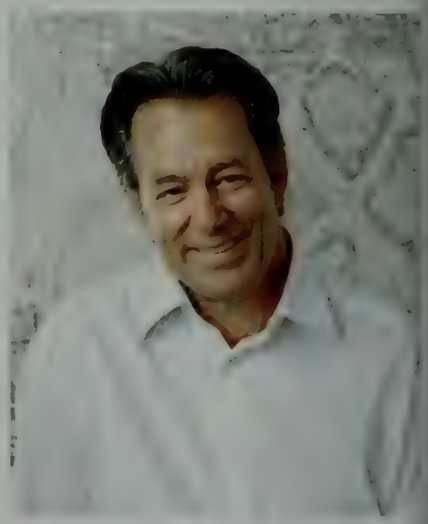
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Marc Appleton

Responsiveness—to history, to style, to context and, not the least, to clients—is Marc Appleton's specialty. "I want to make sure that my personal signature doesn't overwhelm the simplicity and appropriateness of a design," says the architect, who is known for his mastery of classic styles. When venturing into a new vernacular (he's already worked in Greek, lodge and Shingle Style, to name a few), he steeps himself in its history. "I look back, not just a few years but hundreds of years." Doing so, he says, is crucial to the integrity of the design. "I'm not a fan of big houses," Appleton admits. "I'll do them on occasion, but they require a lot of effort. A lot of times architects make a house larger without adjusting for the change in scale. When you look at classical estates, you see that they had a sense of decorum and scale that was understood much better by 19th- and early-20th-century architects than it is by architects today." Appleton's current projects include renovating and adding on to the San Ysidro Ranch in Santa Barbara, the fabled California ranch-style hotel where John and Jacqueline Kennedy spent their honeymoon and Laurence Olivier and Vivien Leigh made their wedding vows. "We're hoping people will be confused as to what's old and what's new," says Appleton. "It's easier to start a whole new project from scratch. It's much more difficult to take something with a degree of history and do it justice."



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Howard J. Backen



SEPTEMBER 2004

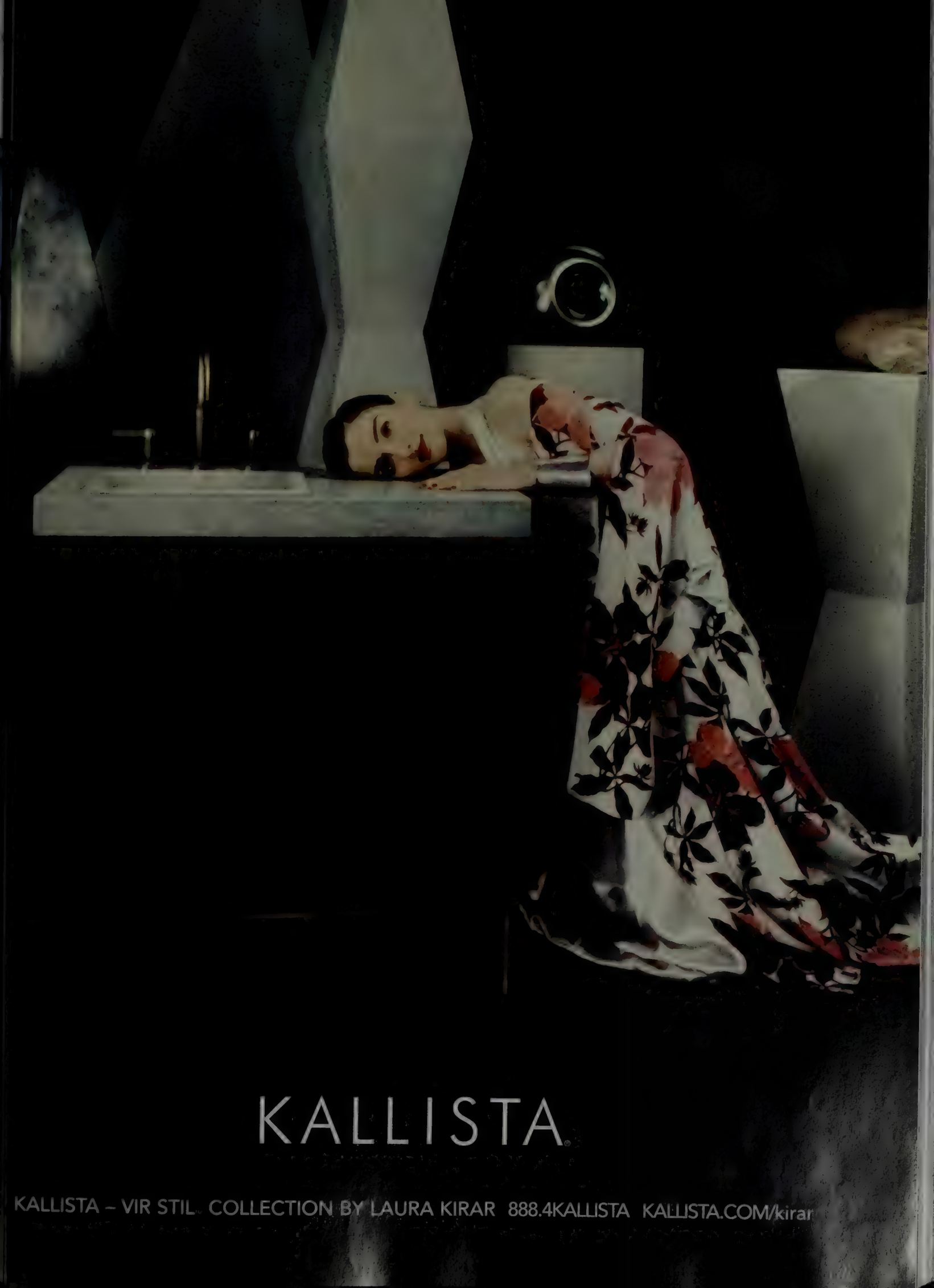
"Be patient with the creative process. Hasty decisions often lead to disappointment."

Howard J. Backen cautions against believing the stereotype. "It's a misconception," he says, "that an architect's ego should overwhelm the work. In actual practice, a vital part of any successful project is the collaborative architect-client relationship." Northern California–based Backen Gillam Architects (a 40-person firm he leads with his partner, James Gillam) adheres to a design philosophy based on siting a building in harmony with nature and in accordance with the client's goals. "I'm interested only in making happen what a particular project wants to happen. I take all the factors involved—the clients' thoughts and living patterns, site, location, budget—and they tell me what to do. There are no preconceived notions." The firm, known for Robert Redford's Sundance Institute in Utah and Esperanza, a luxury hotel in Cabo San Lucas, Mexico, is currently designing wineries in Texas and Canada, each of which will feature a boutique hotel. A spa in Shanghai is also in the works. "I'm not interested in establishing a trend or in following whatever everyone else is doing. But I'm very conscious of the historical and agricultural precedents of a region. If asked to do something that isn't right for the particular locale—a too-visible white Mediterranean-style house up on the hill in Napa, for instance—I'll work with the client toward achieving the more appropriate and environmentally correct solution."



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Penny Drue Baird

According to Penny Drue Baird, who divides her time between New York and Paris, "no dramatic trends have appeared recently, like 1940s French or Art Déco style, or the gray-flannel-and-Formica modern look of the 1970s." Nevertheless, she says, design has evolved in fortuitous ways over the past decade. "It's become simpler, cleaner and less encumbered." Baird, who collaborates with sculptor Jedd Novatt on a collection of bronze tables and floor lamps, helps clients create refined, worldly interiors punctuated by bold gestures, such as a glass floor for a dining room that provides a view of the wine cellar. Although she favors a traditional style with French influences, she acknowledges that her clients' needs are paramount (it's just not true, she says, that designers "are overbearing and will impose their desires on the client"). For those who take decorating into their own hands, Baird warns against the disastrous consequences of "buying things without measuring them," adding that "people try to replicate designers' ideas or wishes but don't have the expertise to do so, resulting in a look or purchase that's not quite right." Which isn't to say that homage can't work when it's in the right hands. Baird recently created a room with tooled-leather walls in a Palm Beach home. The inspiration? A room in the Château de Cheverny in the Loire. "It greatly impacted styling in France," she says. Not to mention in Florida.



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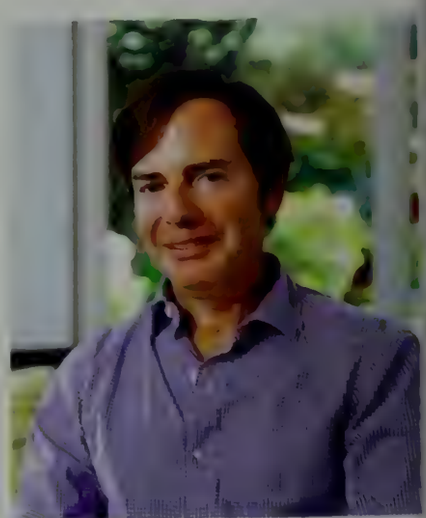
John Barman



NOVEMBER 2006

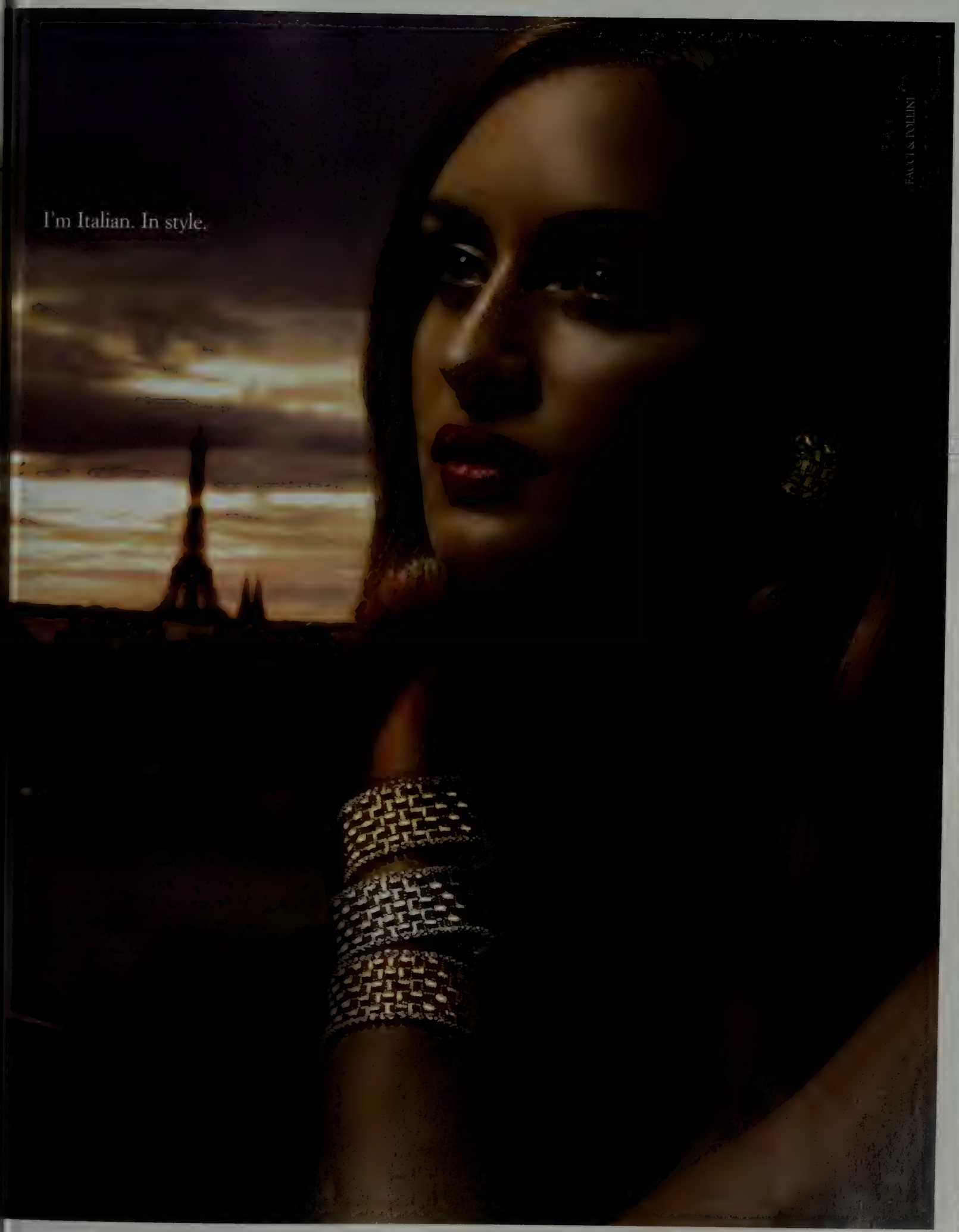
"Don't be afraid to use rich colors. Use them in fabrics, rugs or accessories or on the walls of a room you pass through, such as a foyer or a hall."

One of John Barman's design icons is a ship. Heralded as a masterpiece of Art Déco design and architecture when it was launched in 1932, the *Normandie* featured "exquisite materials used in a style that was new at the time but has since become classic," he says. Like the designers of the ocean liner, Barman incorporates "innovative concepts and luxurious elements in a contemporary way in all my work." Comfortable working with either antiques and old masters or modern furniture and art, the New York designer considers color—whether subtle or flamboyant—to be a vital part of every project. "The '90s were a very beige decade after the colorful and very traditional '80s," he notes. "The '00s are a blend of the past with contemporary elements of design and art and the use of colors mixed with white." With his staff of six in New York, Barman has designed smart, stylish residences for Wynton Marsalis and for George Stephanopoulos and his wife, Ali Wentworth. He has also put together the interiors of two yachts. "Unlike a house or apartment, a boat will be in different locations at different times of the year," he remarks. "Last year a client took his yacht to the Galapagos Islands, then to the Greek islands and then went to view icebergs off Canada in the fall." In addition to keeping materials versatile enough for all climates, "I try to keep in mind the elegance and high style of the *Normandie*."



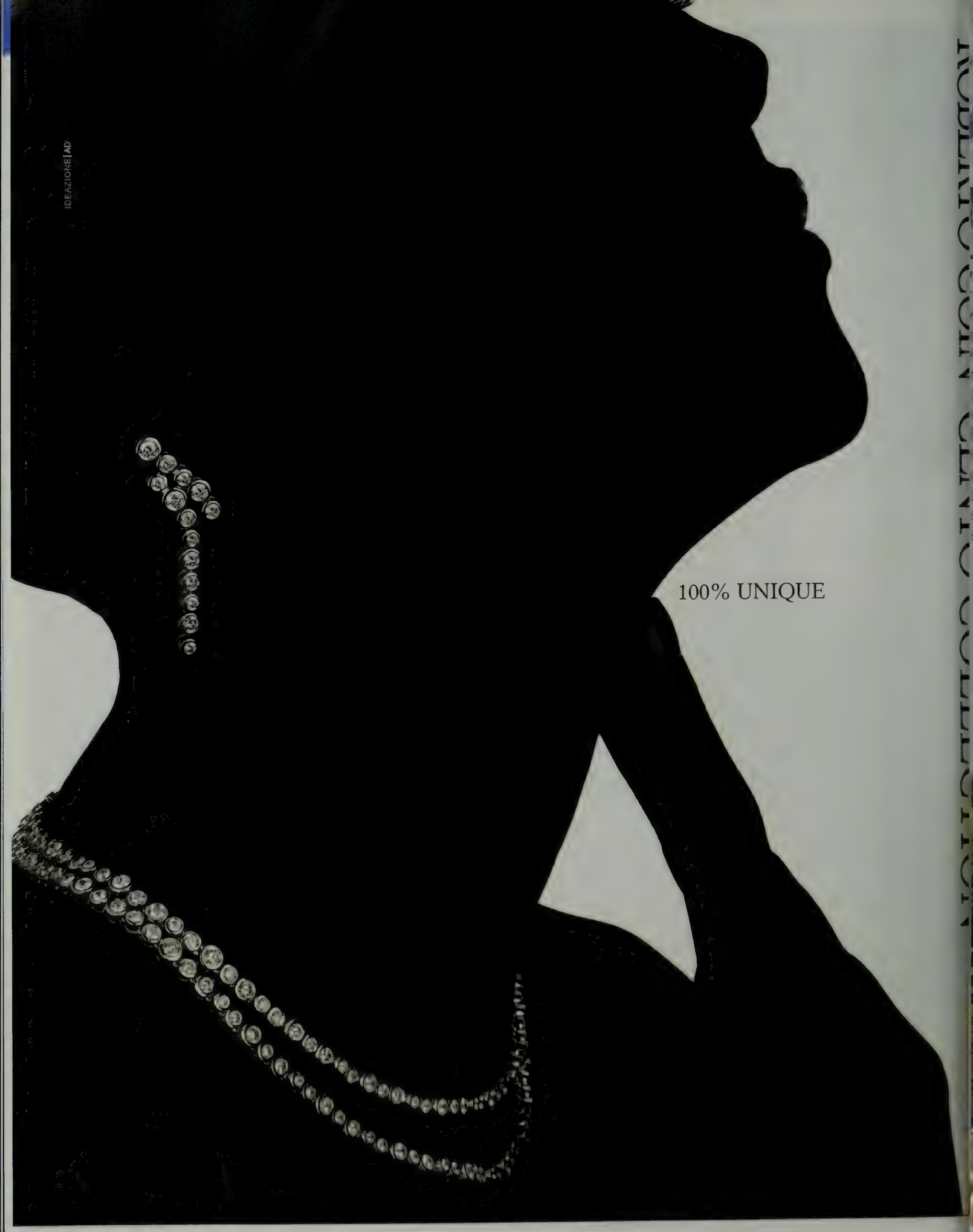
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more information, see the AD Directory, page 267.

Bill Bensley

My philosophy on design has always been *Lebih gila, lebih biak*, which in Indonesian means the more odd, the better," says Bangkok-based architect and landscape architect Bill Bensley. Raised in Southern California and educated at Harvard, he oversees a 45-member firm that specializes in exotic luxury resorts. "We pride ourselves on our attention to every detail, from the architecture and gardens down to the napkin rings and signage." Although Bensley worked as a landscape architect for 20 years before discovering his talent for architecture (he collaborated with such prominent architects as Norman Foster), he believes that distinctions between disciplines are largely immaterial. "I consider myself a designer of environments. There are no boundaries. As a landscape architect I've been taught to protect the earth and environment, and as an architect I want to do the same." Even in a resort as large as the new Four Seasons on Koh Samui, Bensley's work reflects his eco-sensitivity. "I was presented with a site four years ago that had 856 very mature coconut palms and a brief to build 80 hotel villas," he recalls. "Today, there are 856 palms on the site and 80 villas. Coconut palms penetrate the roofs, the decks, even the kitchens. It took 17 trips to the site, and I drove the client, the surveyor and the contractor mad, but it was worth it. The site is still as beautiful as when I first laid eyes on it."



Tel.: 66-2-381-6305
www.bensley.com

"Base a color scheme for any room on the most dominant color in your garden, be it a flowering tree or a rack of orchids."



For more information, see the AD Directory, page 26

Karin Blake



MARCH 2004

"Never follow design trends, look for quality in furnishings, and be subtle. Pieces with clean lines—like a tuxedo sofa—can last for generations."

The Malibu, California–based designer is a true believer in Mies van der Rohe's philosophy that less is more. "I value negative space," says Karin Blake, whose concise, highly edited interiors combine the whimsy of folk art with the precision of Modernism. The designer, who has many art collectors among her clientele, notes that there is a "gallery" feel to her interiors. "There's not a lot of clutter," she says. "Each piece stands out, even if it's a table. You don't see me with drapes. I even avoid lamps whenever possible." Blake was brought up in Bucks County, Pennsylvania, and exposed to folk art at an early age. "I couldn't get away from it," she recalls. "I went to a Quaker school, and our classroom trips were to the Amish country. Quilts were hanging at church socials for five dollars. I love the naiveté and rawness of folk art. Many pieces have an architectural feel." Blake, whose clients include actors (Candice Bergen, Teri Garr and Jaclyn Smith among them), observes that design over the last decade has become more informal. "Clients now prefer larger, multiple-use spaces and not smaller, infrequently used rooms. The lifestyle is more casual." Currently at work on houses in Broadbeach, Australia, and Santa Monica, California, Blake finds that the best interiors emerge from an unhurried pace. "People who want everything done overnight would be better served by living with the essentials and letting the space evolve."



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continued on page



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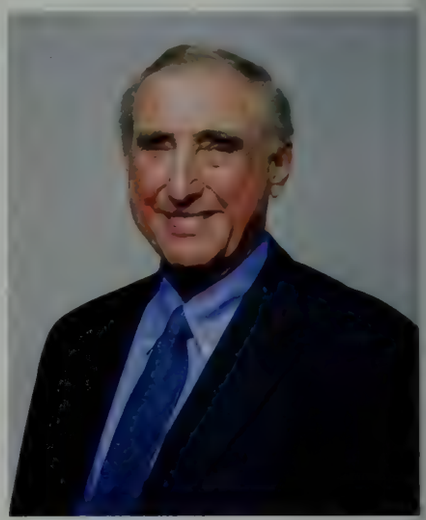
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For more information, see the AD Directory, page 26

Peter Bohlin

The poignancy of the natural landscape," says Peter Bohlin, acts as a primary stimulus to the architecture for which his firm has become internationally known. "We strive to create extraordinary places that fit, as well, the nature of each of our clients." Bohlin Cywinski Jackson, a 42-year-old practice that has grown to 150 people and five offices—Philadelphia, Pittsburgh and Wilkes-Barre in Pennsylvania, Seattle and San Francisco—has been at the forefront of the "green" movement in building. "We've always viewed sustainable design as not only the right thing to do but also an opportunity to make richer and more powerful architecture," Bohlin comments, noting the "innovations and increasing possibilities in the palette of materials"—largely wood, glass and steel—that he uses. The firm has received more than 300 design awards for an aesthetic based on a quiet rigor that is equal parts intellectual and intuitive. The 1994 Architecture Firm Award given by the AIA cited Bohlin Cywinski Jackson's scope of practice and body of work; that work continues to range in scale and building type from major institutional structures to the Apple stores worldwide to a collection of private residences. "Our goal on every project is to encompass both the practical and emotional elements of architecture in a sensitive response to the particular environment and circumstance."



Tel.: 570-825-8756
www.bcj.com

"Understanding a material's history—the lake ripples that formed a stone, how a tree got its particular grain—makes the experience of it richer."



continued on page



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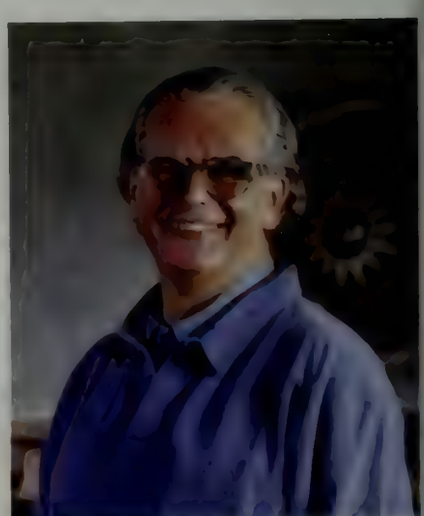
Samuel Botero



AUGUST 2007

"The most elegant, refined and precise way to illuminate artwork is with fiber-optic lighting."

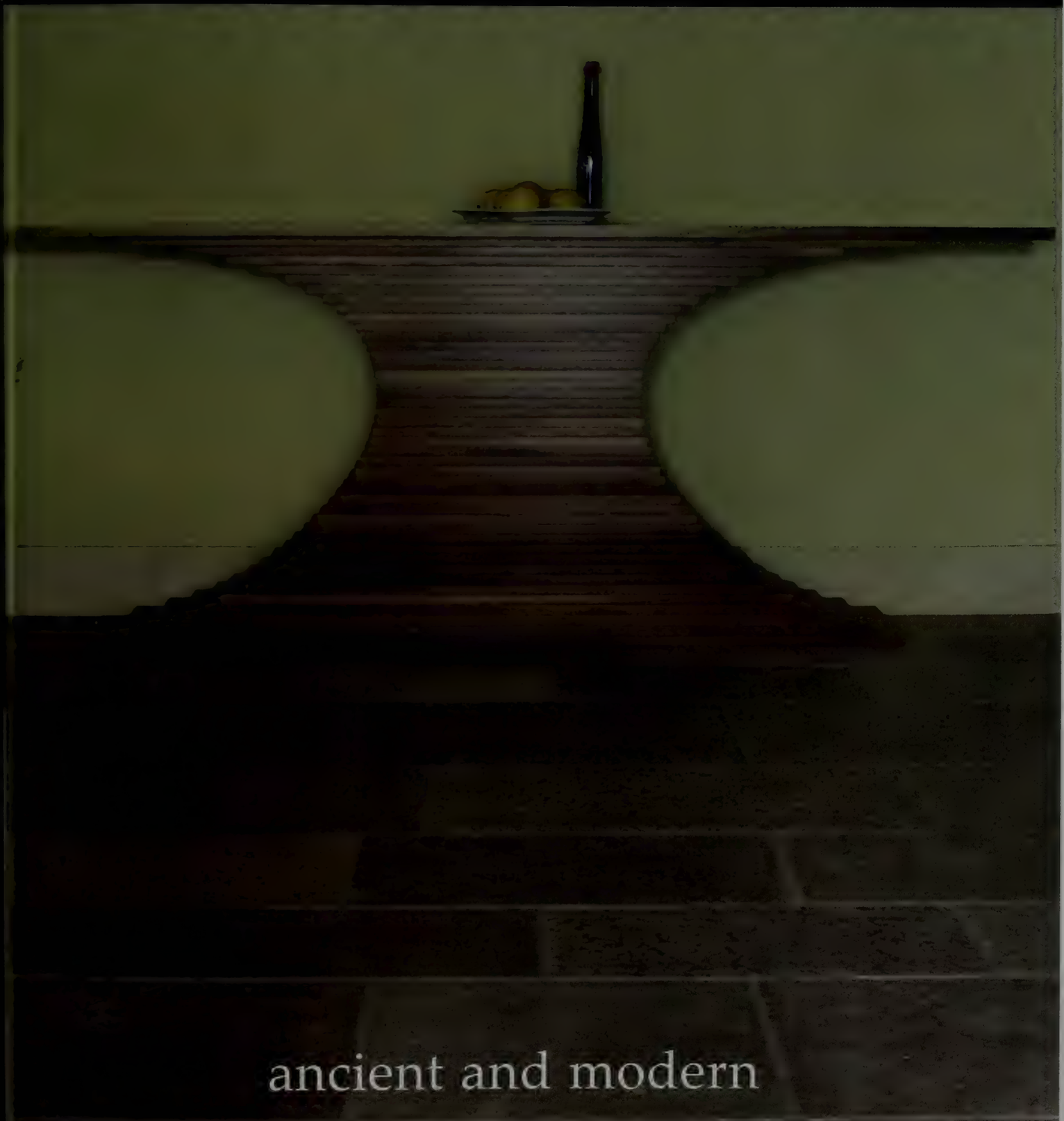
For Colombian-born interior designer Samuel Botero, "humor is one of the essential qualities of human existence," he says. "By humor I don't mean funny," he elaborates. "Humor in an interior lends it an easy charm. It is in the placing of a priceless piece of furniture, the juxtaposition of hopsack and silk velvet, the lack of pretense or worry over the rules." Botero—who has lived and worked in New York for the past 30 years and now has a staff of seven—is comfortable in many styles, though all of his interiors are distinguished by his aesthetic bravado—an indoor waterfall wall that spans three stories, an apartment in which all the wood is stained black, a living room with walls covered in green Talavera tiles. Whether it's an Arts and Crafts–influenced ski chalet in Telluride, Colorado, or a flamboyant Manhattan town house full of Asian art, the best results, he says, come from an open dialogue between designer and residents. "Some clients resist solutions that may seem unfamiliar to them," Botero remarks. "Others leave it all to the designer and do not participate in the process. A really successful interior develops from the synergy between client and designer." Here, too, humor is indispensable: "It helps lead a client to a new point of view, to relax the tension that can sometimes develop when people make unaccustomed decisions. 'If I had to be a chair, I'd be that one' can say reams more than, 'Oh, what a fabulous chair.'"



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Geoffrey Bradfield

A favorite quotation of Geoffrey Bradfield's comes from the late English aesthete the Honorable Stephen Tennant: "The exact limitations of one's taste should be an intense pleasure." It's a philosophy that Bradfield holds dear. South African born and New York seasoned, Bradfield designs urbane interiors—opulent, daring, contemporary, with an emphasis on the "orchestration of surprise, the unusual, the quirky" (witness his Millennium Modern line of furniture, which reenvisions traditional forms in Lucite). Art Déco elements and African and Asian objects all find their way into his energetic rooms. "There's a common assumption that interior design is an exact science, which it is not," Bradfield remarks. "This can so often stifle a designer's creativity. There's a wealth of design choice out there." Presently at work on a range of interiors around the world, including a full-floor apartment in New York's Sherry-Netherland hotel, a lakefront house in Mumbai, India, and a cliffside villa—complete with a "Moroccan room"—on St. Martin, Bradfield delights in the unmatched opportunities of the 21st century. "We are witness to an astonishing acceptance of contemporary design," he says. "And it seems as if every day new technological possibilities are added to the designer's repertoire." If given a choice of living during any other era, he would respectfully decline. "I have always felt that I was born at exactly the right time for my psyche."

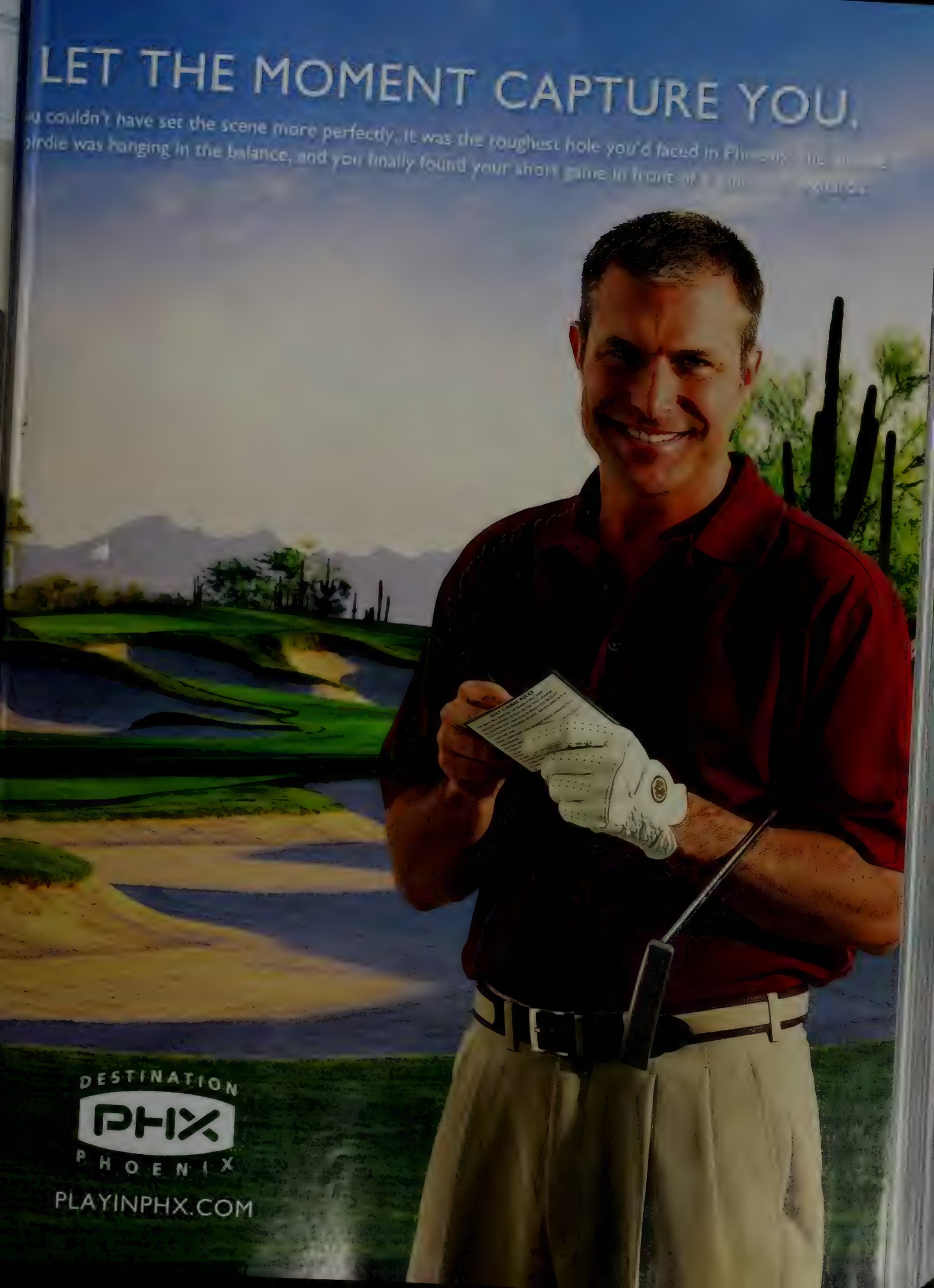


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www.geoffreybradfield.com

"Be guided by convenience, not convention. I wouldn't hesitate to put a television screen above a fireplace or at the foot of a bed."



continued on page


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The sumptuous flavors of fine dining in Arizona are often given kudos by respect authorities, such as Wine Spectator, Food and Wine magazines, and the James Bea Foundation. They consider the chefs to be among America's best. An elegant attest t the aforementioned is Elements at Sanctu which offers farm-fresh American cuisi with Asian accents and spectacular view of Camelback Mountain. For an intima Southwest setting, try Acacia at the Fou Seasons Resort in Scottsdale, a contemp steak house featuring the finest prime be and fresh seafood.

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ARIZO
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Thomas Britt



"Use vibrant velvets with gold or silver embossing for furnishings or draperies to give scintillating sizzle to a room."

The inimitable Thomas Britt, who has been a force in interior design for some 40 years, counts the Venetian palazzi Labia, Brandolini and Ca' Rezzonico as the pinnacles of stylish living. Although Britt is as American as they come—he hails from Kansas City, Missouri—he has learned a lesson from the Venetians: how to combine the restraint of classicism with the luxury of rich detail. For all that, he brings a singularly American clarity and freshness to every room he touches. For Britt, who has an 11-person firm in New York, design is a multilayered affair. "I like an organized structural basis," says the admirer of the seminal Italian architect Palladio (La Malcontenta is another favorite property). "I am very aware of scale and exercise it whether the project is contemporary or has antiques woven in." For wall treatments and draperies, he is not opposed to Italian flamboyance. "I like to use a whole gamut of colors," he says. As for the later stages—such as furnishings—Britt often creates what the room needs himself, from sofas to cabinets to light fixtures. "I've always designed my own furniture," he says. He arranges these pieces, along with the singular accessories he has a knack for discovering, with an instinct for proportion and placement. "Many people think that design is about gathering some fabrics and furniture," he says, but, as the Italians well know, "that's basically the icing on the cake."



Tel.: 212-752-9870

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For more information, see the AD Directory, page 26

Mario Buatta

Mario Buatta's interiors evolve; they don't, as he puts it, "simply appear overnight via a department store showroom." For decades a fixture in the world of residential design, Buatta is known for chintz, color, classicism and comfort. "Everything is so personal in this business," he says. "I learn the way my clients live, and they are completely involved in what I'm putting together. I don't like surprises or surprising people—the process is collaborative." Buatta views furnishing an interior as an important investment. "I urge my clients to buy the best of what is available, or at least something decorative that passes for old and looks attractive. We'll mix and match—mostly 18th- and 19th-century pieces—depending on what they already have, the look they want and what we find at market. The point is that they're going to be living with these things for a long time, and the commitment to quality must be made." Buatta, who notably designed the museum shop at Winterthur, the old du Pont estate in Wilmington, Delaware, redecorated Blair House, the White House guest quarters, in 1988. His efforts there are ongoing: freshening rooms as they incur wear. The Manhattanite is also at work on several "great, comfortable country houses": a residence and horse farm in South Carolina, a house in Alabama, one in Texas and two in Florida. "I'm developing something of a southern drawl," he quips.

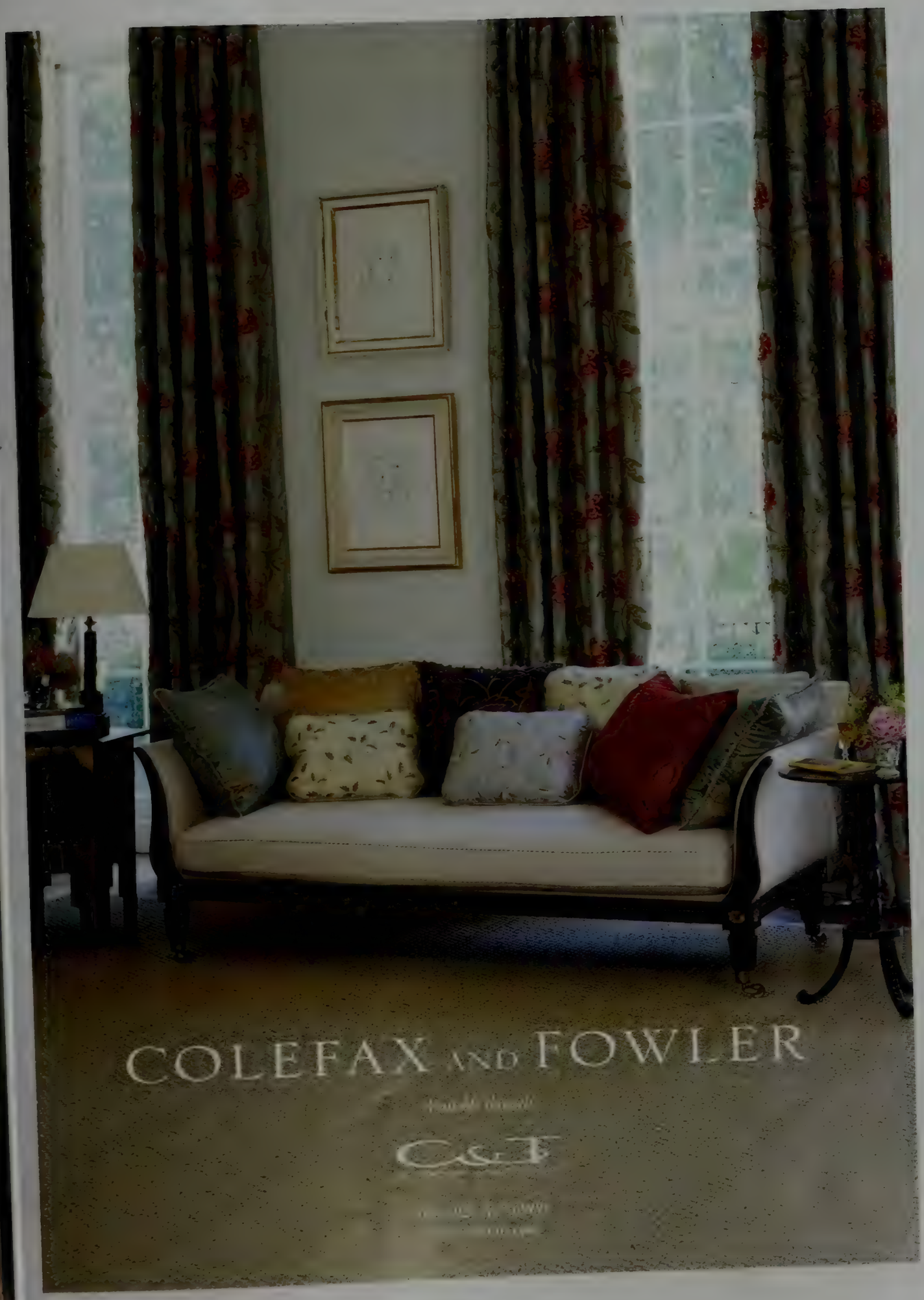


Tel.: 212-988-6811

"I buy nothing online. I want to touch the piece, see its true condition, see whether it's cracked or dented."



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COLEFAX AND FOWLER

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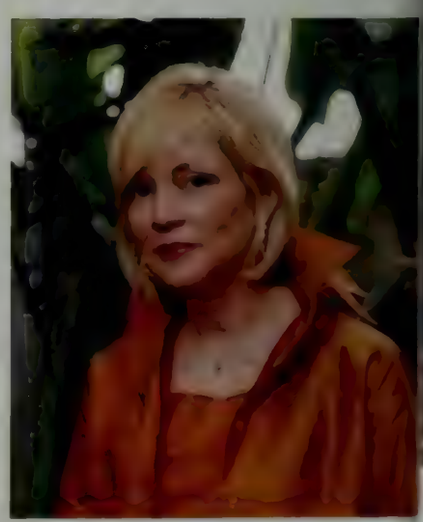
Diane Burn



SEPTEMBER 2002

"To achieve charm, don't use white walls or wallpaper; use painted finishes—frescoes, glazes, murals, borders—that create an illusion of age."

When Diane Burn talks about her interiors, she uses the language of enchantment—"illusion," "charm," "fantasy." "Imagination is huge for me," explains the designer. "All of my interiors make you feel transported to another era." Heavily influenced by European design ("Even as a child I had a passion for Versailles"), her tranquil, romantic rooms evoke those of 18th-century châteaus. Louis XVI pieces and whimsical print and check fabrics, not to mention her signature wall treatments, all figure prominently. "I really don't do modern," says Burn, who counts among her inspirations designers Renzo Mongiardino and Madeleine Castaing and collector Lillian Williams. "I long for the return of classicism or traditional design." While all of Burn's rooms have a feminine sensibility, she doesn't balk at heavy lifting. "I once purchased an 18th-century ruin atop a Tuscan hill above Porto Ercole, a little sea resort. I had to completely renovate it, starting with only three walls. I adhered to the original architecture, brought all of the utilities up two miles and flew in an artist to create frescoes and murals." On top of all that, says Burn, "I didn't know the language or the governmental requirements." The results? "Magical." Having recently bought a house in West Palm Beach, Burn now divides her time between Florida and New York. "My next fairy tale," she confides, "would be to decorate a Mizner."



Tel.: 561-835-2107

continued on page



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Timothy Corrigan

Perhaps I did it backwards," muses designer Timothy Corrigan, who began his career in advertising, eventually becoming an executive in a large agency's international division, overseeing a staff of 6,000 worldwide. He began restoring and designing houses for himself in his free time, and when he started getting requests for his help from friends, Corrigan recalls, "I decided to follow my heart and moved into that world." Now, as head of his Los Angeles– and Paris-based architectural restoration and design firm, Corrigan works with a staff of 10 and wears the hats of "both creative director and account executive," creating environments imbued with European elegance tempered with a dash of California casual. Choosing to remain small, he explains, has afforded him the opportunity "to take only the jobs where we really like the clients as well as the projects," which currently include a Los Angeles house that will be "totally 'green,' down to the reclaimed-wood floors and recycled insulation," and the complete restoration of an 18th-century château and garden in France. Staying small has also allowed Corrigan the flexibility to expand his business in other directions: In late 2006 —"because we couldn't find any good ones to recommend to our clients"—he introduced a line of all-natural polishes and cleaners for antiques under his Timothy Corrigan Home banner with additional products to follow. And soon, antiques, furnishings and art will be available on his Web site.



Tel.: 323-525-1802
www.timothy-corrigan.com

"Don't ever sacrifice comfort and livability to achieve a certain look."



continued on pag

Dear Ketel One Drinker
A half empty glass
is no way to go through life.

For more information, see the AD Directory, page 267.

Savin Couëlle



OCTOBER 2006

"If the result is not satisfying, you should have the cleverness to admit it and concentrate on something else."

Although he maintains bases in both Milan and Porto Cervo, Sardinia, self-described "gypsy architect" Savin Couëlle is more often than not traveling the world, overseeing multiple projects on several continents: He recently completed a house in Sydney, Australia, and is working on a four-house complex in Dubai. The architect, however, does return often to Sardinia—as a boy he lived on the island while his architect father was involved in developing resorts on the Costa Smeralda. Couëlle has four houses in progress in the same area, as well as another farther inland. Of the latter, he notes, "It's a country place by a lake, with a convent and a few buildings dedicated to local crafts. It's a project that respects the architectural typology of the island." Unlike many of his peers, "I haven't got a fixed team in my office," Couëlle explains. Instead, no matter where he goes, "I have craftspeople whom I have trained over the years, who follow me around the world to help me realize the shapes I draw," says the French-born, École des Beaux-Arts–educated Couëlle. As the architect reflects on his career, still thriving in its sixth decade, he concludes that while his aesthetic, which is characterized by organic, curving shapes and rough-hewn materials, has stayed much the same, like sculpture, "the practice gets better with experience; it's the only good thing about getting older!"



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WITH THE XJ, XK AND NEW XKR, DIRECTOR OF DESIGN *Ian Callum* has redefined the design language FOR JAGUAR. IN HIS OWN WORDS, CALLUM SPEAKS ABOUT THE MECHANICS AND THE INSPIRATION BEHIND HIS *beautiful, fast cars.*

TALK A BIT ABOUT THE NEW XKR.

I.C.: Well, XKR is a confident car. It has that stance and that silhouette that say it means business. Not too aggressive, but assertive. The detailing close up is great, but the faraway view is even better. It needed to be muscular, so it has these fine edges that run through the car. On the other hand, the overall shape is extremely voluptuous. It also has a wonderful V8 sound to it. It's not a rumbling, dare I say, a hot-rod American sound – which is wonderful in itself. It's a high-pitched V8. We worked hard to get that one right. I drive it every day, and I love putting the throttle down just so I hear that noise coming off the tunnel walls. It's a fantastic sound.

HOW DID YOU APPROACH THE DESIGN OF THESE CARS?

I.C.: I wanted to create something beautiful, and beauty is very difficult to do. Beauty is about real concentration and discipline, but also a sense of strength and confidence. JAGUAR approaches its design in the same way that Lyons approached design for JAGUAR years ago. It's not about specific shapes or forms. It's about volumes. His cars were always very beautiful, and to do that, the car has to be very simple in the eye, and they have great proportion, great architecture. They had a presence.

HOW DO YOU BALANCE AN EMPHASIS ON MODERN DESIGN VERSUS STAYING TRUE TO HERITAGE?

I.C.: I don't think that is something you consciously calculate. The thing about JAGUAR is that it has a certain set of values about it. You know, it has to have this total form that is quite tight and voluptuous, and yet it needs that tension. The really special thing about it is that every line is calculated. It's about that balance, about getting the pure surfacing and pure lines.

YOU'VE SAID A JAGUAR WAS THE FIRST CAR YOU REALLY FELL IN LOVE WITH.

I.C.: Well, the first one I ever saw would probably be my father's friend's MARK 2. The E-TYPE clearly was a dramatic-looking car, and I remember being about six or seven and seeing that car and staring at it for ages. But the one JAGUAR that really influenced me was the XJ6—the one I learned the most from when I looked at it. And I looked through the showroom window at this car for two to three hours and eventually went into the showroom and got a brochure. I still have that brochure, by the way. I just looked at it, and by this time, I knew I wanted to be a car designer. I desperately wanted to be a car designer for JAGUAR. That XJ6 was the car that told me what I wanted to do.

YOU'VE SPOKEN ABOUT THE NEED FOR YOUR CARS TO PROVOKE AN "IRRATIONAL DESIRE." WHAT DO YOU MEAN BY THAT?

I.C.: It's about creating an extremity in one direction, and that will give you a compromise somewhere else. That's part of irrational desire. You have to go for an extremity somewhere, and by that you are creating some sort of compromise, but the compromise is less of a problem than the joy the extremity gives us in the first place. It's like art. If you take the XK, for instance, the way the back tapers in toward the tail and the width of that rear haunch from the wheel offset to the cabin—that's extreme. The downside is there's less room in the back, but you know, it's a sports car. You paid for that. That's fine, and you got a great-looking car as a result. That's irrational, and it's very desirable as well.

WHAT DRIVES YOU?

I.C.: The nice thing I find is that as you get older and as you go through a whole process of car design, you do the opposite of when you were younger. You get braver as you get older because you get rid of the baggage. Actually, when you get to my age, you decide to do exactly what you feel is right rather than try to impress somebody else, which is actually quite exciting. You become braver. That's what drives me.

WHAT'S NEXT?

I.C.: Well, we're working on the next generation of sedans, and that's a great challenge for me because they're actually much more difficult than sports cars. I wouldn't say it too often, but sports cars are relatively straightforward because you're working with given proportions—which are just great, you know, low and wide. Sedans are much more challenging because they also have to carry five people. I've always said it would be great to design a car that didn't have to carry any people. It would look fantastic, but that's not really an option, is it? I think, though, that we're really up to this challenge. I mean, there's no second opportunity here. We've got to make this company, in design terms, the best in the world, and everybody on the team fully understands that. It's an incredible responsibility, but yeah, it's a nice responsibility to have.

more information, see the AD Directory, page 267.

Robert Couturier

It may seem counterintuitive for a designer, given the highly personal nature of the profession, but Robert Couturier jumps at the chance to have his friends as clients. "I cannot work for someone I do not get along with, and I absolutely welcome and love the idea of working with very close friends," he says. Couturier, who has a staff of 15 at his New York firm, is adamant that, regardless of their relationship with a designer, clients must have complete confidence in whomever they hire. "Sometimes clients choose designers based on their social appeal, not their own inclination. It would be the same as buying a garment because it is fashionable and not because it fits you." The designer, who cites Jean-Michel Frank's 1930s Paris apartment for the Vicomte de Noailles as one of his favorite interiors, has seen his stress level increase as new technologies change his field. "Less and less time is spent drawing and sketching," he notes. Now his projects, which currently range from houses in Biarritz and Florida to two apartments and a house in Manhattan, "get done, creatively, that is, incredibly fast." With change in the field occurring at a such a rapid pace, Couturier believes that it's nearly impossible to predict the profession's future, suggesting that "80 percent of what will be for sale in five years has not been invented yet, so we cannot even conceive of what will be coming up within a very short while."



Tel.: 212-463-7177
www.robertcouturier.com

"A house should not look too decorated; instead, it should look collected."



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For more information, see the AD Directory, page 2

Savin Couëlle



OCTOBER 2006

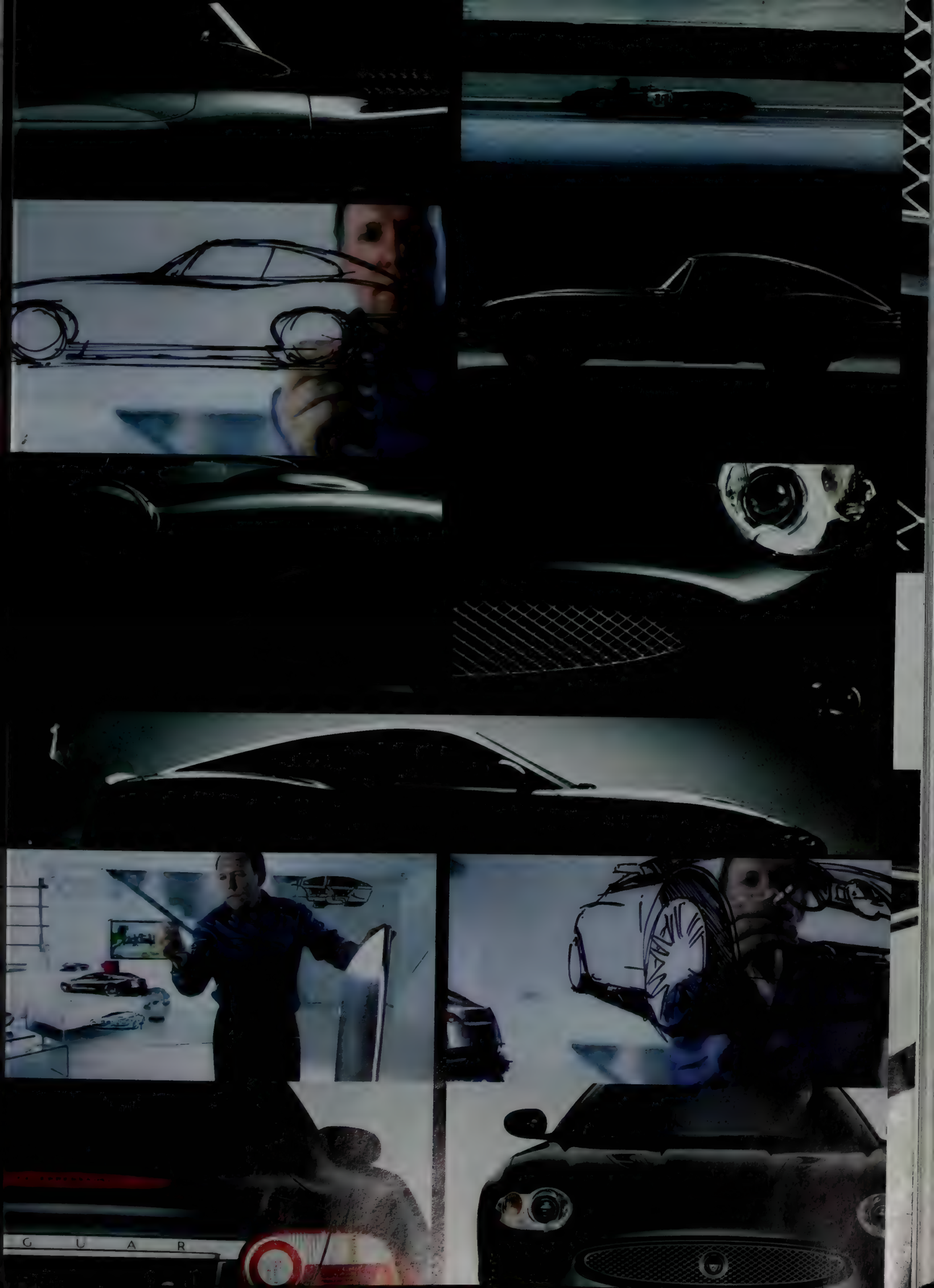
"If the result is not satisfying, you should have the cleverness to admit it and concentrate on something else."

Although he maintains bases in both Milan and Porto Cervo, Sardinia, self-described "gypsy architect" Savin Couëlle is more often than not traveling the world, overseeing multiple projects on several continents: He recently completed a house in Sydney, Australia, and is working on a four-house complex in Dubai. The architect, however, does return often to Sardinia—as a boy he lived on the island while his architect father was involved in developing resorts on the Costa Smeralda. Couëlle has four houses in progress in the same area, as well as another farther inland. Of the latter, he notes, "It's a country place by a lake, with a convent and a few buildings dedicated to local crafts. It's a project that respects the architectural typology of the island." Unlike many of his peers, "I haven't got a fixed team in my office," Couëlle explains. Instead, no matter where he goes, "I have craftspeople whom I have trained over the years, who follow me around the world to help me realize the shapes I draw," says the French-born, École des Beaux-Arts–educated Couëlle. As the architect reflects on his career, still thriving in its sixth decade, he concludes that while his aesthetic, which is characterized by organic, curving shapes and rough-hewn materials, has stayed much the same, like sculpture, "the practice gets better with experience; it's the only good thing about getting older!"



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G U A R

JAGUAR

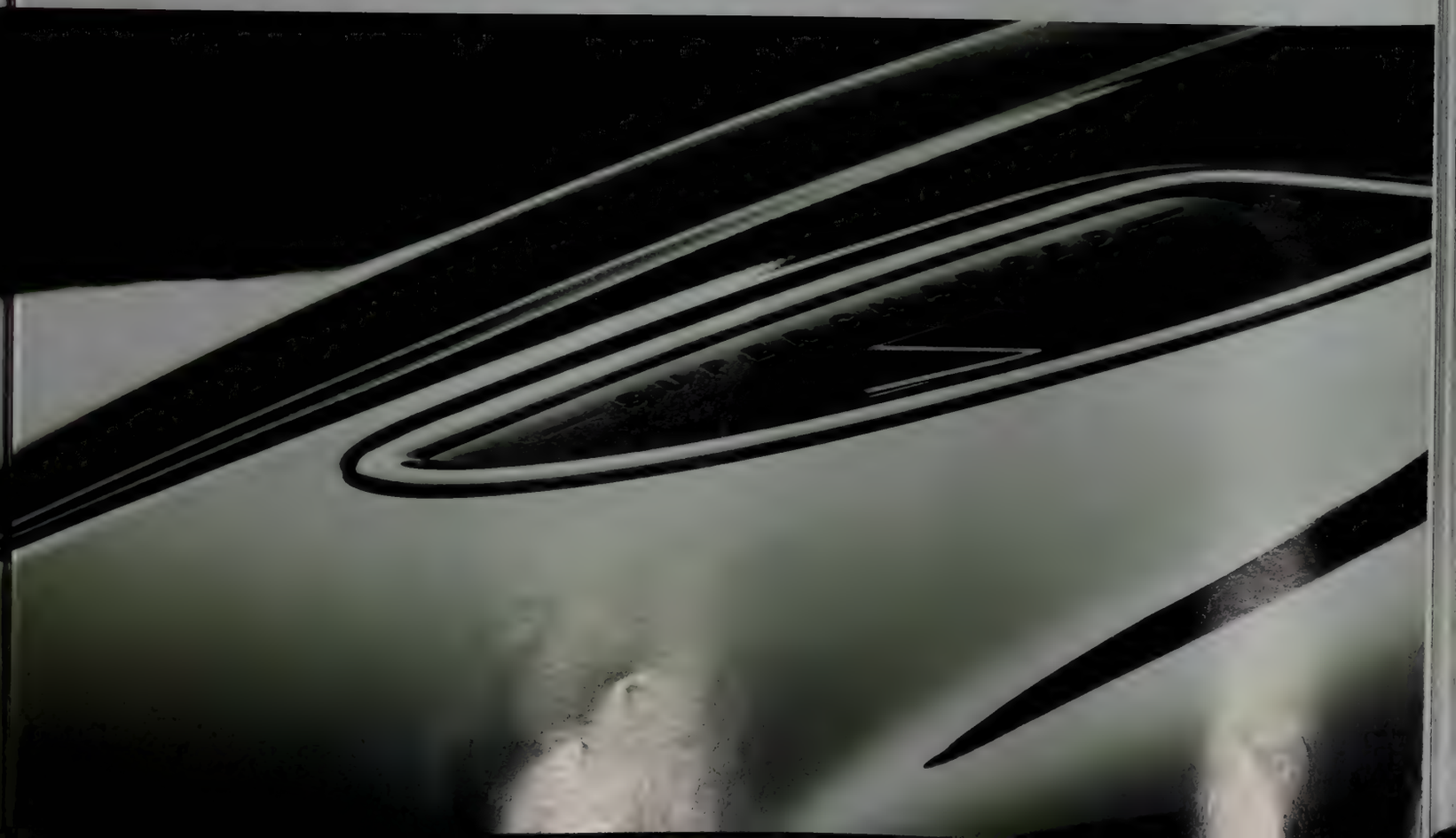
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Robert Couturier

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"A house should not look too decorated; instead, it should look collected."



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For more information, see the AD Directory, page 26

Elissa Cullman



SEPTEMBER 2006

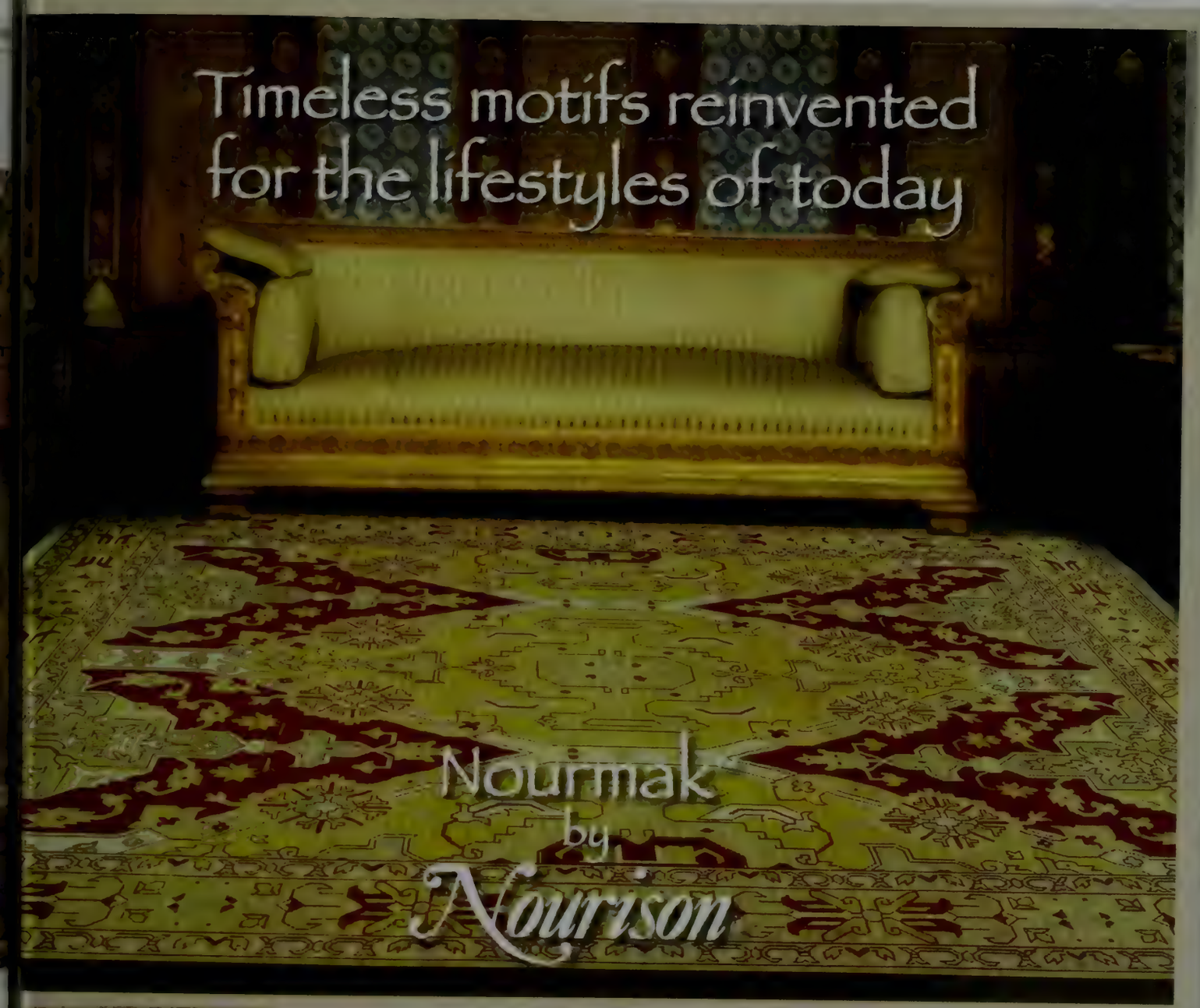
"Make sure you figure out your entire wish list before you start."

When Elissa Cullman first tackles a project, before a single drawing is made or a piece of furniture is purchased, she often starts by dispelling one of the central myths about the profession for potential clients. Too often, she says, they believe designers are "informed by divine inspiration, a sort of 'I see pink' moment." Rather, she explains, "before we can 'see' anything, we have a lot of practical work to do: We need a thorough understanding of functional requirements, an inventory of possessions and a concrete idea of the budget. Only then can the process begin." Even after she lays the foundation, there are still "mountains of paperwork, extensive shopping, countless site visits and complex installations." As much as projects are about the nuts and bolts, Cullman does see independent, innovative vision as critical to an interior's success. However, she feels vision in contemporary design has been in short supply in recent years. "Design has been dominated by the mid-century aesthetic," she observes. "I believe that, sadly, there is less diversity in our field at the present time than at earlier moments." She suggests that designers have a responsibility to reinvigorate the profession by producing work in a wide variety of styles, looking to other cultures for inspiration. If they do so, she says, "clients will realize that decorating is multidimensional and should reflect personal tastes and interests, not a canon that has been imposed by others."



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For more information, see the AD Directory, page 26

Wallace E. Cunningham

New materials are allowing a thinness and economy in architecture," Wallace E. Cunningham says of the latest technological developments in his profession. Such advances—lightweight concrete, carbon fibers and cable structures among them—now give the San Diego–based architectural designer "the ability to move the support to where it is needed, at the time it is needed, reducing the amount of structure required" and offer him the opportunity to create houses that are both "more elegant and efficient." He predicts that further material and technical innovations will one day lead architecture toward "truly kinetic work that responds immediately to sun, shade, wind, rain, snow, view and time." Cunningham's current projects are a reflection of his ongoing exploration of buildings' interactions with the landscape, as well as with history. For a mountain house in Utah, he is planning a stepped roof, inspired by the appearance of snow on the surrounding tree limbs. In contrast, a residence in Mexico, his first there, is inspired by the country's architectural history, from Mayan step pyramids and Spanish colonial structures to the work of Felix Candela and beyond. Above all else, Cunningham believes that houses should be portraits of their owners; that is why, as he prepares to design, he "must be a detective to find the true nature of the client's desires, not merely programming but the true purpose of the commission."

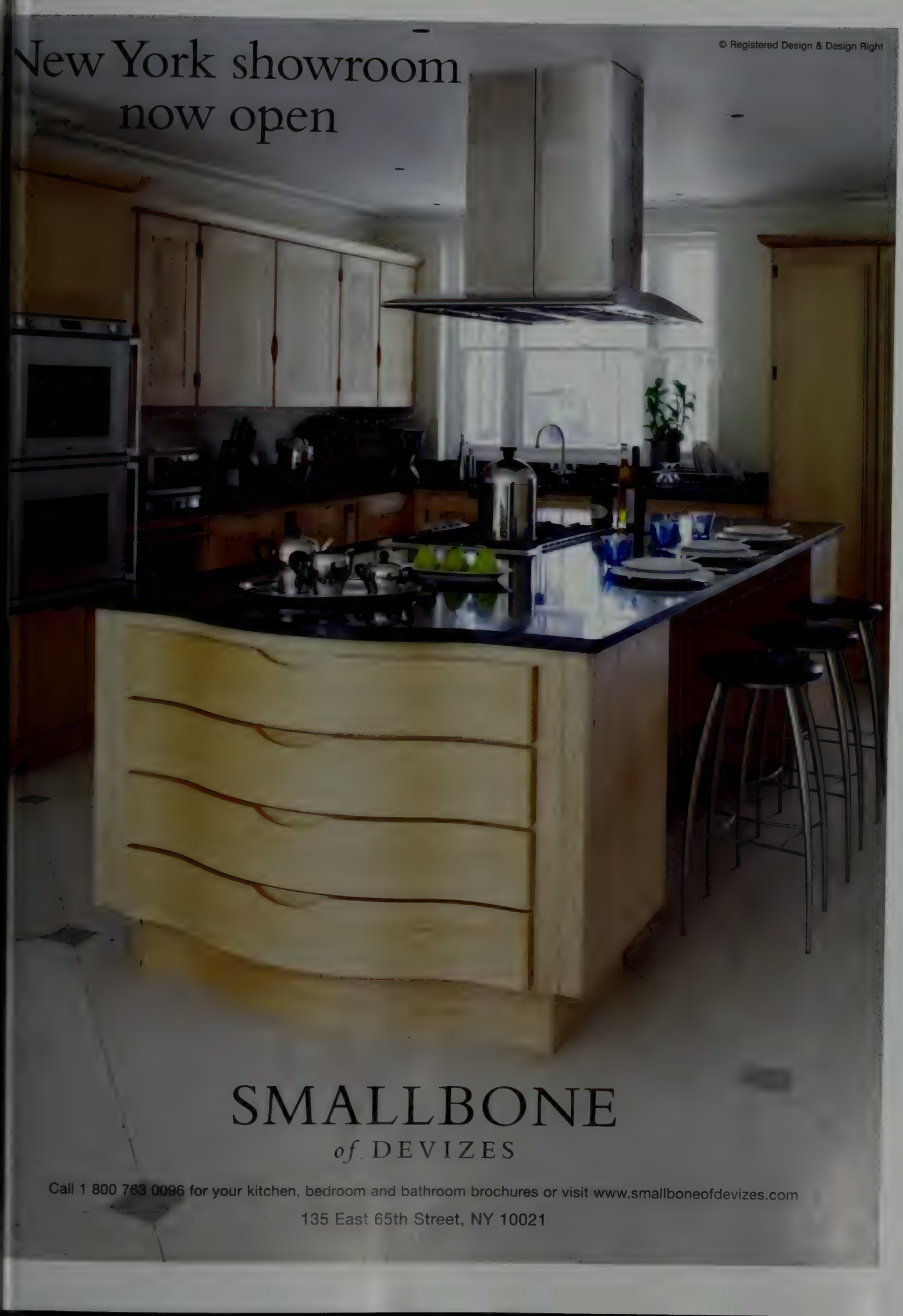


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"The most common mistake is trying to express too many ideas in a single solution. Design should appear effortless and natural. Focus and simplify."



continued on page


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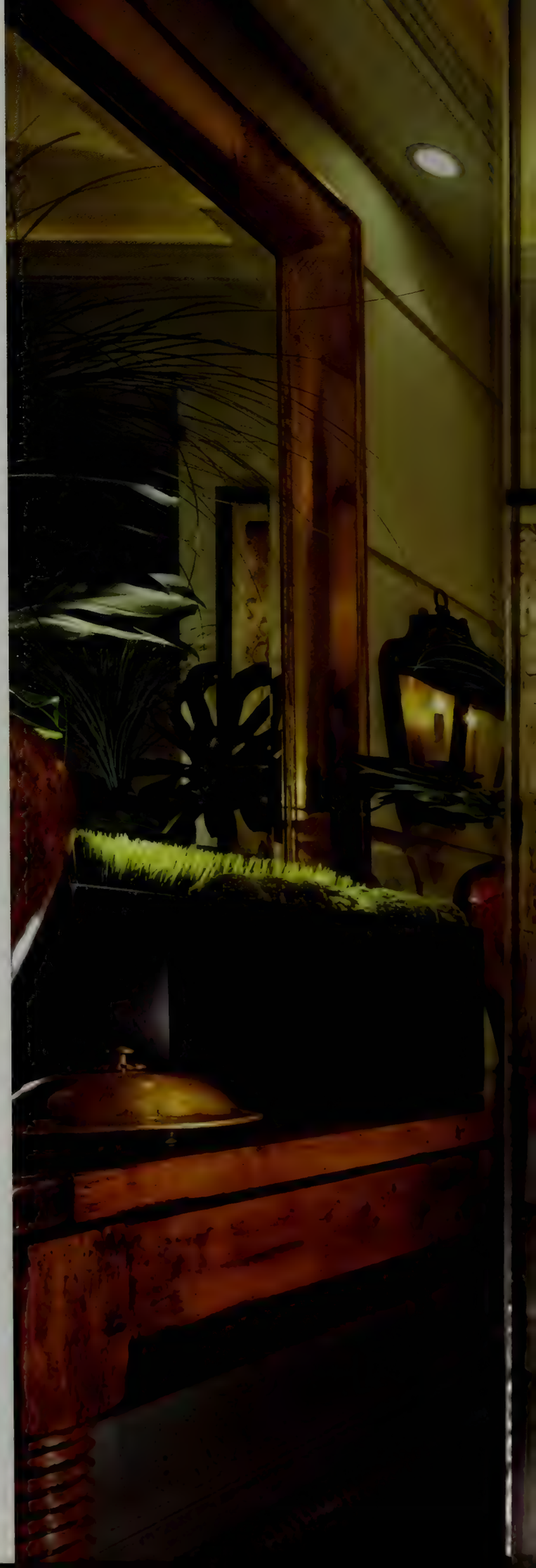
DESIGN Imitates Life

A COUPLE CELEBRATE A GRAND MANHATTAN HOMECOMING IN A LOFTY SPACE IN TRUMP TOWER

Interior Design by KA Design Group
Text by Steven M. L. Aronson
Photography by Durston Saylor

Native New Yorkers Ken and Gloria Levy can now, at long last, consider themselves revenants. The couple, based mainly in Silicon Valley (he's one of the pioneers of the semiconductor equipment industry), waited more than 40 years to return, but in the event they came back to town in a big way: They purchased—to serve as a very unterrestrial pied-à-terre—three combined apartments' worth of raw space on the vista-rich 65th floor of Trump Tower, directly below Donald Trump's own triplex penthouse. There, over the course of a single, insane afternoon, standing amid a welter of dangling wires and exposed air ducts, Gloria Levy auditioned six design teams, one right after the other. "As I was going up, a designer was going down, and as I was going down, a designer was going up," recalls Kenneth Alpert, the decorator who carried the day (small wonder—he's done work for Mary Tyler Moore ["an apartment and a house"], Kelly Ripa and Marc Consuelos ["a house and two apartments"], and Kelsey Grammer ["two houses"]).

"I could see that he was accepting my taste," Gloria Levy recounts, "which was important, because I didn't want there to be very little left of the person who would be living here—*me*. My theory is, the home should blend in with the owner—you wouldn't do something in black, beige, and off-white and wear hot pink or turquoise around the house." She envisioned the Grand Design as a beautiful resolution of the contemporary and the timeless: "I wanted 'architectural' but not 'slick'—I definitely wanted a little 'earthy' thrown in, like my collection of old abalone from New Guinea—and Kenny Alpert said fine. 'Just remember,' I told him, 'the best thing in this apart-



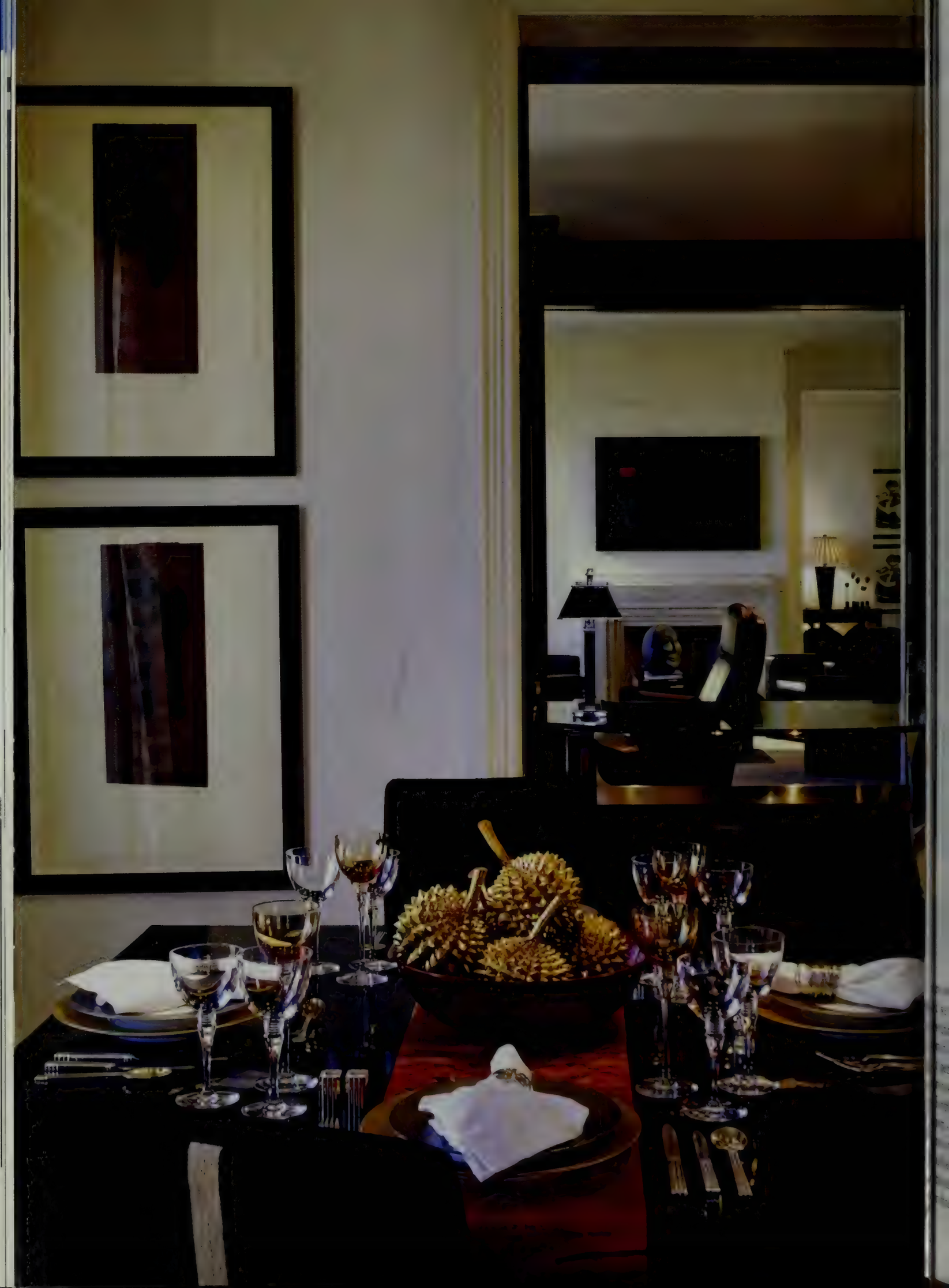
The interior design of Ken and Gloria Levy's 5,000-square-foot apartment, originally three individual raw-space units, in Manhattan's Trump Tower is by Kenneth Alpert and Andrew Petronio, of KA Design Group. RIGHT: The entrance hall, where the city views commence. J. Robert Scott mirror.







The living room, which affords dramatic vistas of the skyline, is 50 by 40 feet and encompasses not only a fire-warmed area for unwinding but also two separate areas for dining. The eclectic mix of furnishings includes a black sisal carpet, from Stark. Ralph Lauren Home nesting tables in mahogany and a pair of bentwood armchairs, from Profiles. McGuire lamps. Bergamo drapery fabric. Black mohair and pillow, sofa and ottoman silks, J. Robert Scott.





OPPOSITE: In one of the dining areas, the apartment's open-plan room arrangement is highlighted. The space is distinguished by two Robert Motherwell lithographs. ABOVE: The window-walled sitting room. Behind the leather lounge chairs is a vintage brass telescope for bringing the flora and fauna of Central Park even closer.

nt will always be the view, l we can't have anything scuring it or distracting m it.' I mean, my husband specifically said, 'Gloria, I nt to see skyscrapers.'"

For the window treatments, bert suggested stationary els of sheer draperies that uld be the same cream color he walls and extend no more n three feet—"They're just there to frame the views." He and his design partner, Andrew Petronio, also came up with the concept of etching the walls of the entrance hall with four horizontal channels that draw the eye all the way down its 25-foot length to the living room windows beyond. "When you walk into that hall, despite a console, a mirror, two beautiful paintings, and an organic African tribal chair, you keep right on going—and *then*," says Petronio, "you gasp. That's the money shot!" Indeed, not only do the Chrysler, Empire State, and General Motors buildings come streaming in, but the whole prodigious sweep of Central Park, the Statue of Liberty, and the George Washington Bridge; even the Tappan Zee Bridge in the lower Hudson Valley is legible on a clear day.

Alpert and Petronio laid out the space—which to some degree was dictated by the configuration of windows and structural columns—with the New York architectural firm that the Levys had already selected, Leclere Associates. One room would have to be bereft

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"'Just remember,' I told him, 'the best thing in this apartment w



ways be the view, and we can't have anything distracting from it.'"







TOP: The dark palette of a guest room creates a moody ambience, one with views of the Empire State Building. Drapery fabric, bed and bed leather, Ralph Lauren Home. Swing-arm lamps, John Boone. Night table, Profiles. ABOVE: Two Robert Longo lithographs hang in the master bedroom. Wool carpet, Stark. Night table, Baker. McGuire lamp. LEFT: The designers' placement of the mirrors in Gloria Levy's dressing room wittily echoes the lines of the General Motors Building across the street. Ottoman suede, Edelman Leather.

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of a view, and they decided to make that the kitchen, since it was understood that no cooking of any consequence was ever going to be done there. The ceilings throughout were raised, soaring to 11 groin-vaulted feet in precincts of both the entrance hall and the ballroom-size (50-by-40-foot) living room; and clean, Neoclassical-style moldings were deployed to further accentuate the height. "Gloria would fly in from California every three weeks or so to do the walk-throughs and measure the level of construction—she was totally on the case," Alpert reports, adding, "When people ask me what makes the best client, I always answer that it's *not* the one who says to just do it but the one who pushes herself—and *you*—to greatness."

To make for manageable, more intimate spaces, the designers had sets of five-panel pocket doors of walnut installed between rooms. "She requested that they be heavily distressed—she saw that as a way to get the rustic element into the architecture," Alpert explains. The hand-planed espresso-stained-walnut plank floors were left uneven for the same reason. Both husband's and wife's baths boast floors and walls of two-inch-thick limestone (out of a French château) selected by Gloria Levy for its patina. While the Provençal-style mantel in the living room is also an earnest of the earthy, the back-to-back mantels in the master bedroom and sitting room are sleek and modern and were "designed to look like they have something to do with the building's architecture," Petronio remarks.

Low-lying sofas, ottomans, and chairs (tub, club, and lounge)—upholstered in silk, wool, suede, leather, and mohair—abound, adding balance and rhythm to a well-thought-out composition. But as Alpert is the first to admit, "it's the artwork that completes the picture—it's the final stamp of perfection." Five months into the project, Gloria Levy "was bitten by the art bug—and every purchase she made, we were right there with her." These include a Serra oil on paper; a Matisse drawing; a whimsical Botero crayon drawing of the once again fashionable Marie Antoinette; a Diebenkorn, a Nevelson, and some Motherwells; two Jamali pen-and-ink dream figures of a man and a woman; and a Manolo Valdés bronze sculpture. A Valdés collage of a female head in orange, black, and royal blue infuses the living room with its sonority. "We were in the middle of construction when she bought that," Alpert fills in, "and there was just enough time to build a niche for it."

If the last major art acquisition was the Vik Muniz in the hall leading to the master wing, a black-ink-series portrait of television's Mister Rogers ("It reminded me of my children's childhood," Gloria Levy says), among the very first were the two Robert Longo drawings in the master bedroom—contorted figures from his seminal *Men in the Cities* series. They have been positioned in such a way as to point the eye upward, which is something the tall stitched-Ultrasuede, dark-mahogany-framed custom headboard also does.

In Gloria Levy's dressing room, two walls of satin-lacquered-wood doors with horizontal scoring—15 in all—were prodigally covered with mirror. "My dressing room is the envy of every woman who sees it—its size and all the closet space, not to mention all those wonderful mirrors, which reflect not only me but, even more importantly," she says with a laugh, "the view."

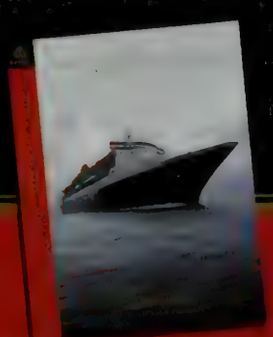
"If Gloria Levy could be molded into an apartment, this would be it," Kenneth Alpert triumphantly sums up. "Because she even dresses architecturally—she wears a lot of black and neutrals and is partial to burnished-silver, bronze, and ebony jewelry. So it's all of a piece: She's larger than life, and certainly this apartment is larger than life." □

"When you walk into that hall, despite a console, a mirror, two beautiful paintings, and an organic African tribal chair, you keep right on going—and *then*," says Petronio, "you gasp. That's the money shot!"

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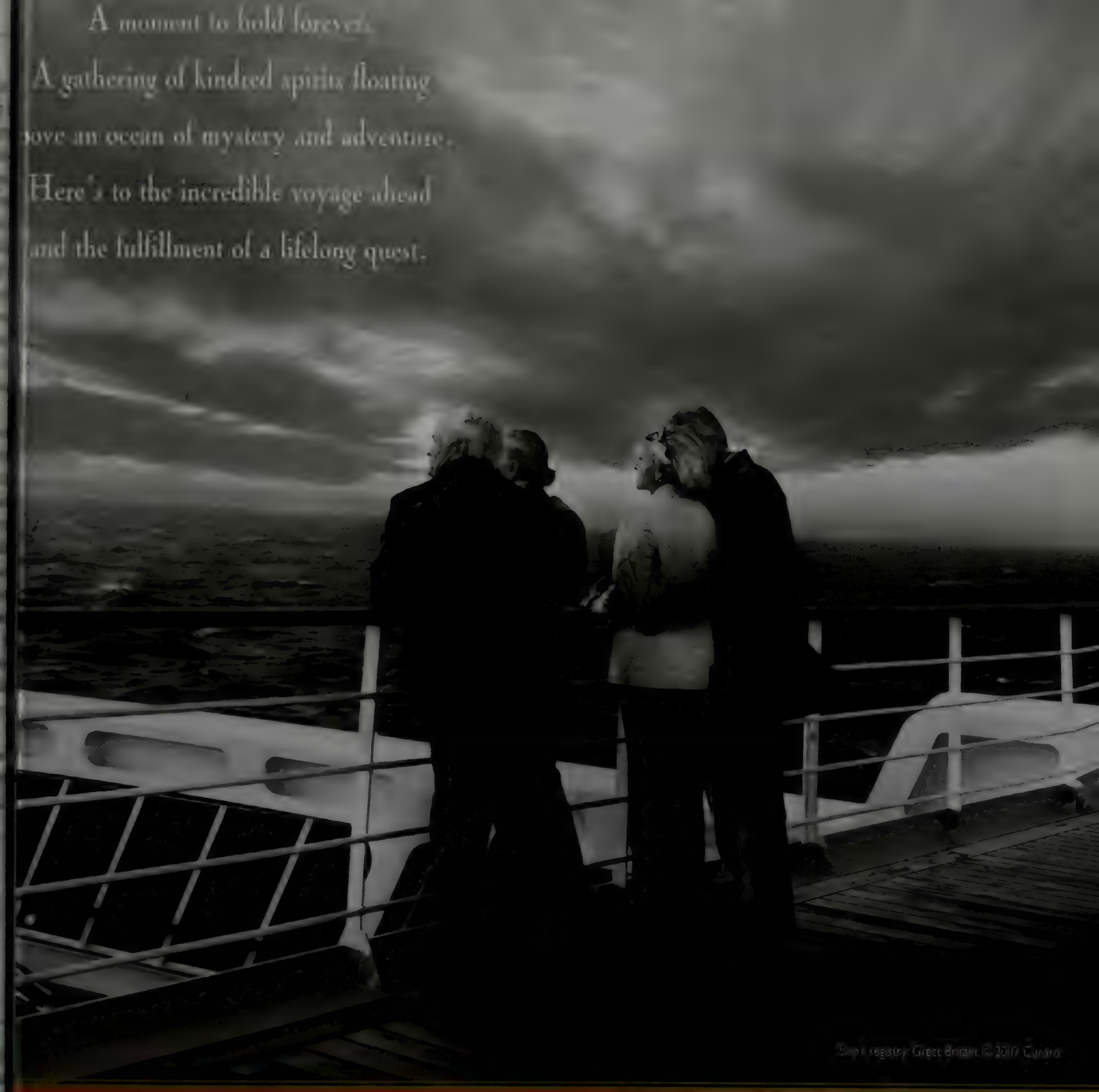


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Joanne de Guardiola



FEBRUARY 2004

"Decide on your concept, keep it simple, and stick with it."

Editing, Joanne de Guardiola maintains, is as essential to good interior design as it is to good writing. "You wouldn't wear your whole clothes closet all at once. Why throw everything into your living room?" To avoid such a mistake, de Guardiola recommends enlisting the services of a talented and knowledgeable designer, one who is capable of creating and implementing "effortless and harmonious" spaces down to the smallest detail. The New York–based designer's own interiors, which draw on her extensive travels in Asia and Europe, are marked by rooms of classical proportions and scale. She frequently enlivens them with a "fresh twist on materials"—woven leathers, straws, and textiles that incorporate beads are just a few new options she looks for—and contrasting textures. The designer allows a space's art and antiques "to play off one another," adding a layer of dynamic visual tension. A Louis XVI chair might be placed on a polished-concrete floor and joined by French pieces from the 1920s or '30s, alongside important modern and contemporary art. This is not to say that de Guardiola, who is at work on apartments in New York City and houses in Florida, believes interiors should be of the cookie-cutter variety. She looks forward to a time when Americans will feel confident enough in their own design skills to let their individual personalities shine through in their homes.



Tel.: 212-753-6184

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POLIFORM.
MY LIFE, MY STYLE.



Poliform

For more information, see the AD Directory, page 267

David Easton

The aesthetic of those wonderful European houses is past," declares David Easton. He adds, "We're headed toward simpler lifestyles, toward prefabricated construction methods intended to reduce the cost of housing." In response to the changing needs of his clients, Easton's look has recently begun moving in a simpler direction. Where he was once heavily influenced by traditional English design, his current projects—hotels in the Bahamas, Puerto Rico and Hawaii and an inn in Chatham, Massachusetts, and homes in Aspen, Colorado; Chicago; Bronxville, New York; and the Adirondacks—now reflect a more pared-down, contemporary look informed by "a clear view of the future through the sensibility of the classical past, its order and symmetry." He applies the same perspective to his collections of furnishings, drawing on both recent and historical sources for his designs, including a line of carpets inspired by modern examples as well as Japanese textiles from the 17th to 19th centuries. It's a task Easton is uniquely suited for: After graduating from the Pratt Institute with a degree in architecture, he spent three months studying the history of French design at an *hôtel privé* at Fontainebleau, followed by additional travel throughout Europe. When he returned to New York, Easton began working for Modernist icon Edward Wormley, "doing full-scale furniture drawings." After that, he says, "the rest was easy."



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MY LIFE, MY STYLE.



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Steven Ehrlich



NOVEMBER 2006

"Breathe deeply."

As a Peace Corps volunteer in the mid-1970s (he was that organization's first architect in Marrakech), Steven Ehrlich designed his earliest eco-conscious building: a mud-and-thatch experimental theater in Zaria, Nigeria,where he taught architecture. Because of its cultural relevance, the structure is still maintained. Relevant to Ehrlich's practice, founded in 1979, is the design innovation fused with sensitivity to the site that he demonstrated in Africa. His is a singular multicultural modernism: simple but powerful forms invested with the particulars of place and people. Steven Ehrlich Architects has earned seven national AIA awards and was named the 2003 Firm of the Year by the AIA California Council. The firm's work includes a recent biotech laboratory in Cambridge, Massachusetts, as well as institutional and commercial facilities around the country. Residential projects have always been a mainstay of the practice. Of note is a new 35,000-square-foot house in the Persian Gulf that incorporates both Eastern and Western influences in a design that suggests a giant Bedouin tent. "Today's technologies and a growing client awareness potentially allow us to be as environmentally responsible as I was with that first mud building," Ehrlich says. The architect's interest in global resources has him lately thinking beyond green to blue: He can envision a community that floats on and is completely sustained by the ocean.



Tel.: 310-838-9700
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Pillarless. And, for that matter, peerless.

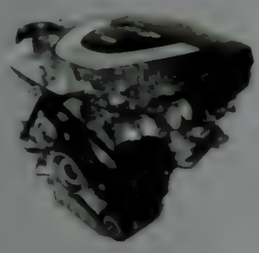


fig. A

THE ICONIC DESIGN FEATURES SIDE WINDOWS WITH NO B-PILLARS INTERRUPTING THE VIEW, YET HAS THE STRUCTURAL INTEGRITY OF A TRADITIONAL COUPE. AND IT'S JUST ONE OF THIS VEHICLE'S MANY ENGINEERING WONDERS.

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Mica Ertegün

Billy Baldwin had a tremendous influence on me," Mica Ertegün says of the pioneering midcentury interior designer. Ertegün, who cofounded her New York firm, MAC II, with the late Chessy Rayner in 1967, traces the earliest incarnation of her simple, "though not minimalist," style to Baldwin. She describes his work as "very clean-looking, not cluttered, with very straight lines," lacking the fussiness of his era and instead being far more modern than anything else happening at the time. These days, when seeking inspiration for her own clean-lined and understated interiors, which she fills with a rigorously chosen assortment of art and antiques, the Romanian-born designer and her staff of 11 turn to myriad sources. Although she eschews trends, believing instead "that the basic taste never changes," Ertegün does keep an eye on recent developments in the field. She often finds that new products, be they wall finishes or building materials, can shape her vision on projects—"a million things in a million different ways"—and she suggests that technological advances in those areas "have made it possible to create almost anything imaginable." Other constant sources of inspiration are the projects that take her abroad. She's currently working on a large house in Turkey, where she has designed previously, and observes: "It's nice to go to another country and adapt a client's tastes to yours and yours to theirs."



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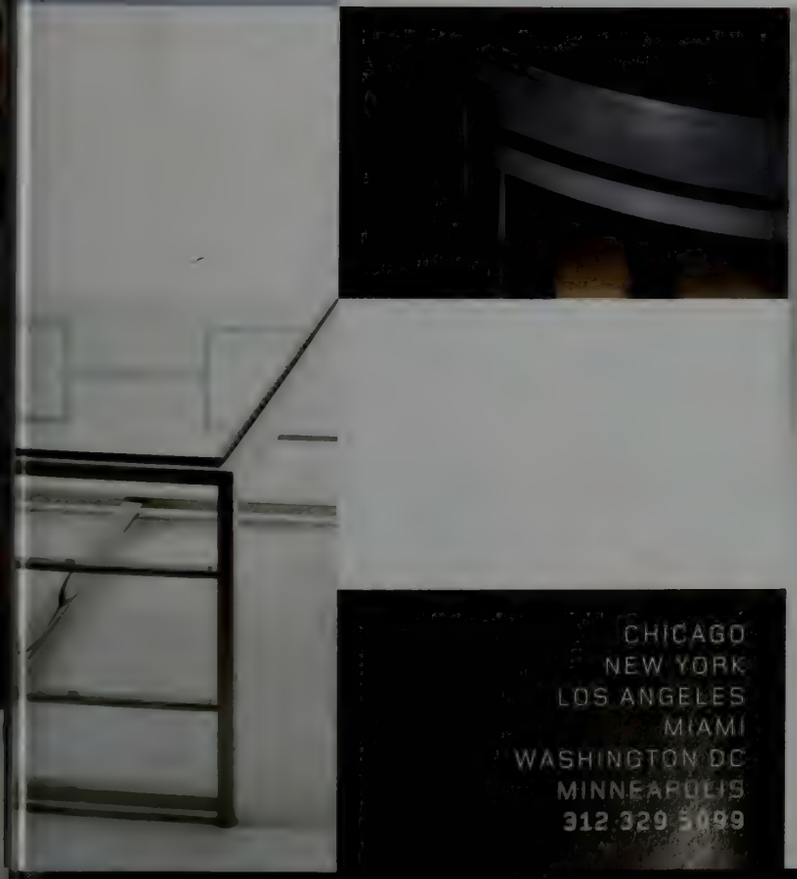


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Ferguson & Shamamian



JUNE 2006

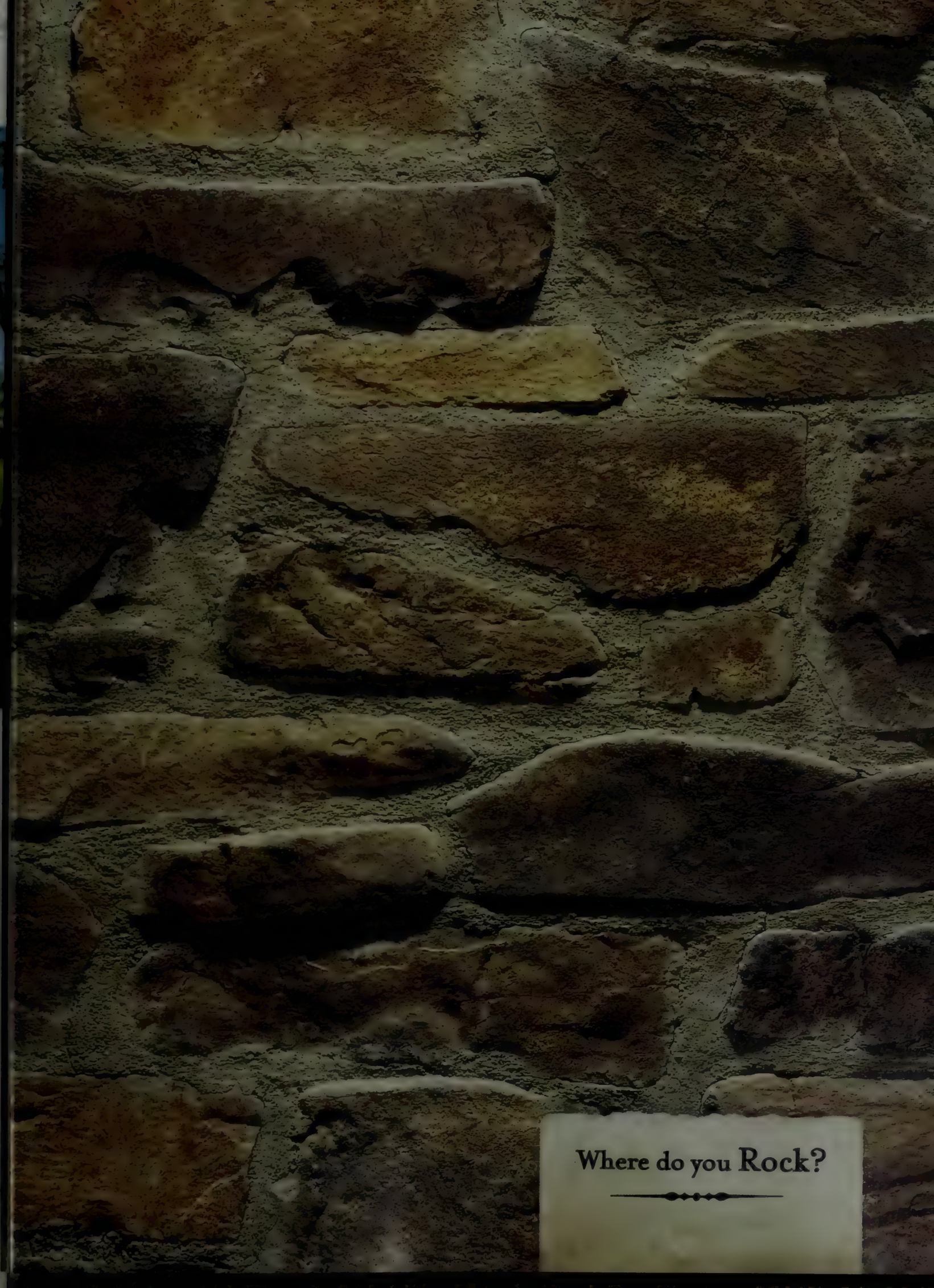
"The design process is an exploration of possibilities—the final design will reflect many shared discoveries, some unexpected." *—Oscar Shamamian*

When looking at houses, architects Mark Ferguson (right) and Oscar Shamamian each notice something entirely different. For Ferguson, it's "the small things that signal the level of finesse and inventiveness" that catch his eye. Shamamian, on the other hand, is struck most by a building's "silhouette—the general form suggests a certain character or ambience to me before I even take in the details." In their own projects, which are conceived through their study of the local building vernacular, the surrounding landscape and the greater regional environment, they are both as focused on the big picture as they are on the details. Their sensibility was first honed at Parish-Hadley, where they met and learned of their mutual interest in traditional design. They founded their now 65-person firm in 1988 and since then have worked in a traditional architectural idiom, which they have adapted to meet the contemporary needs of their clients. While each partner oversees his own projects, they come together for monthly design critiques and foster a spirit of collaboration within the practice, sharing resources and encouraging "all good ideas to be heard from any member of the staff," notes Ferguson. Equally important, the partners agree, are the genuine collaborations on projects with professionals—the interior designers, landscape architects, artisans, craftspeople, contractors and consultants—outside the firm.



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Where do you Rock?

For more information, see the AD Directory, page 267.

Norman Foster

Architecture is generated by people's needs, both spiritual and material, and that has always been a guiding principle," says Norman Foster, a Pritzker Prize winner and one of England's preeminent architects. Born in Manchester, he was educated at the Yale School of Architecture, first set up practice in 1963 and now oversees a staff of 750 at his London office. Over the course of his career, he has developed a reputation for taking on sizable projects and reinvigorating historic structures with a modern look. Among Foster's large, high-profile creations—the Beijing Airport, the renovation of the Reichstag in Berlin, the telecommunications tower in Barcelona—are also a number of private residences.

Ecological concerns are a hallmark of his design approach. "Environmental issues affect architecture at every level," Lord Foster explains. "The location and function of a building, its flexibility and life span, its orientation, its form and structure, its heating and ventilation systems—and the materials—all impact upon the amount of energy used to build, run and maintain it." Currently, he is working on a new residential tower in New York City whose glass sheathing will collect solar energy, much like his passive solar building in Duisberg, Germany, which produces more electricity than it needs. "Architects cannot solve all of the world's problems," says Foster, "but we can design buildings to run at a fraction of current energy levels."



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William T. Georgis



OCTOBER 2006

"In hiring an architect, pick someone you've researched and whose chemistry you share. Then give way and let him do what he does best."

William T. Georgis's approach to design, he says, centers on "responding to context and program, problem solving, intuiting my clients' dreams and realizing my own." His architecture is predicated on invention and tradition as well as on an unorthodox use of materials; his interior design augments its architectural context while promoting its own point of view. "Often, architects stop at a certain level of detail," Georgis observes. "I think it's meaningful to design down to the minutiae so that the small scale, both architectural and decorative, reinforces the big picture. And there's always that opportunity for a beguiling reciprocity." Georgis, whose 14-year-old practice employs five architects and five interior designers, is designing three new houses in the Hamptons; various other homes are also on the boards. Among his recently completed Manhattan projects are his own town house and his first restaurant, Chinatown Brasserie ("great fun to create and very different from the rest of my work"). An earlier commission was the renovation and furnishing of the public spaces of Lever House on Park Avenue. Georgis draws on a myriad of influences—classical Greek, Mayan, 18th-century French and Japanese domestic architecture; Le Corbusier, the fashion designer John Galliano and the Pop artist Alex Katz—for a style that combines modernity, classicism and, significantly, the unexpected.



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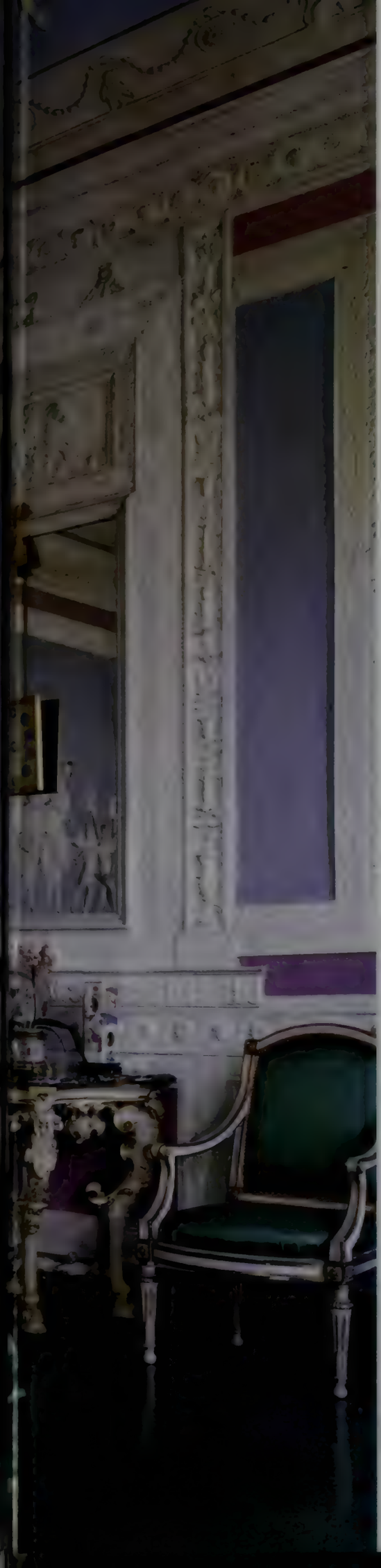
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Evolution at the Palazzo Pucci

THE COUTURIER'S WIDOW REFRESHES THE ANCESTRAL HOME IN FLORENCE

Text by Joseph Giovannini/Photography by Marina Faust





The Pucci family has lived in the Palazzo Pucci in Florence since the Renaissance. In recent years Marchesa Cristina Pucci di Barsento, widow of the designer Emilio Pucci, has subtly updated her residence. LEFT: The Wedgwood room was created by an English artist in the late 18th century. The palette and Neoclassical plasterwork were inspired by the signature ceramics. An 18th-century marble sculpture of the goddess Diana is at center. ABOVE: Elsewhere in the room, painted medallions adorn a door.



An 18th-century Murano chandelier hangs in the blue room. *La Maddalena*, a 17th-century painting by Francesco Furini, is above a 17th-century French marquetry desk. Flanking it are two Venetian torcheres. The sofa and chair covered in silks, are recent additions.

The Renaissance palaces of Florence are a separate breed—ruggedly handsome, intellectually principled, humanistically proportioned, serious—and, as a class of buildings, they changed the course of Western architecture. Among them, the 14th- and 15th-century Palazzo Pucci on Via de' Pucci today has the rare distinction of being occupied by the same family since its construction. Its interior is an uninterrupted family biography written in the decorative arts.

The current chatelaine of the palace, Marchesa Cristina Pucci di Barsento, widow of Emilio Pucci, the renowned couturier, uses a special phrase when talking about previous chatelaines—"when she came into the house." The expression describes a ritual in Florentine society: For a bride, entering the groom's family meant entering his house, with its own long history embodied in the building—from the façade and floor plan to the portraits, furniture and textiles. The women were absorbed by the family into its culture.

"When I came into the house in 1959, I was very young and quite astonished: It was a heavy house, even severe, like Florence," remembers the marchesa, who is from Rome, where the architectural tradition is a more playful and sensuous Baroque. "My husband loved and respected this house, and we changed little. He was very kind to me and didn't want to teach me. He understood that some things should be kept the way they are, but he didn't say, 'Do this; don't do that.' And it was not necessary, because I didn't want



Near a window in the brown room are an 18th-century giltwood table and chair. The silk draperies and wallcovering were made at Antico Setificio Fiorentino, a silk workshop founded by the Puccis and other families in the 17th century; Emilio Pucci took it over in the 1950s.



LEFT: "When my husband and I agreed something wasn't pretty, we didn't get rid of it. We just took it somewhere else—to the country house—and then we bought a few new things," remarks Marchesa Pucci. She leans against a 17th-century Roman table in the entrance gallery.

BELOW: Family photos rest on the piano in the music room, designed in the 17th century by Giovanni Battista Foggini. RIGHT: One of the room's stucco pilasters and carytids. OPPOSITE: The dining room. The late-18th-century fresco, by Luigi Ademollo, depicts Aeneas leaving Troy. Marchesa Pucci and her husband added the Venetian chairs. The crystal glassware was made for the family in the 18th century.



to interfere with the palazzo."

Still, what looked like a timeless palazzo outside was a living house inside, evolving in small increments as the couple made subtle changes. But, while Emilio Pucci revolutionized couture with vibrant colors in optical patterns, the aesthetic of the clothes never entered the residence. "I started to understand little by little that he wanted to make it more livable. We bought things we didn't have, more comfortable things, like the 18th-century Venetian chairs for the dining room. There were already very pretty porcelains, objects and furniture, but I also understood the house needed to be refreshed."

The piano nobile, where the couture offices are located, retains its 16th- and 17th-century Florentine-style frescoes, but the residence on the floor above presents a succession of styles, a collection of rooms chronicling the progression of decorative history. A 17th-century canopy bed, made in nearby Lucca, famous for its furniture, presides in one of the bedrooms: "That bed has always been in the house," she says, "and Emilio loved it." The

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Opposite: In a salon, a Bohemian crystal chandelier hangs from a ceiling animated by an 18th-century fresco. The two paintings are 16th-century Florentine, as is the cabinet between the windows. The table in the foreground is 18th century. Marchesa Pucci removed the carpets and restored the Venetian terrazzo floor.

This Page: Marchesa Pucci's bedroom. The Biedermeier bed is accented with a canopy of silk moiré from Antico Setificio Fiorentino. Beside it is a portrait of Count Stanislau Plater, a cousin. When the marchesa moved in, she and her husband took everything out of the palace and had all of the furniture, walls and frescoes restored.





When the marchesa came into the house, then, it was lush. Eventually she subtracted. "Little by little, you need to change."



OPPOSITE: The 17th-century bed in Emilio Pucci's bedroom. Made in Lucca, it was among the couturier's favorite pieces. The gilt woodwork on the headboard echoes the embroidery on the canopy. LEFT: The palazzo offers views of the Duomo.

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Baroque music room, with stucco pilasters and caryatids, designed by architect Giovanni Battista Foggini around 1690, escapes somber Florentine traditions. The pale blue, white-and-brown-trimmed Wedgwood room, created in the late 18th century, is light and English in inspiration. In the mid-19th and early 20th centuries, Emilio Pucci's Russian grandmother and great-grandmother returned the house to a heavier feeling. "Russian taste is very full, with cushions and rugs and paintings," says Marchesa Pucci.

When the marchesa came into the house, then, it was lush. Eventually she subtracted. "It fell somewhere between the Victorian mid–19th century and Belle Époque," she comments. Floors were hidden under carpets, but 150 years later, she says, the carpets' colors looked dusty and shabby. Finally she took them up "not because I was bored," she comments, "but because they were not beautiful anymore. Little by little, you need to change, even if maybe you don't want to."

Under the rugs she discovered red-brick flooring covered over in a Venetian terrazzo, which she decided to restore. "Sometimes when you want to do something new, you just take out things that were added and go back to the original." Removing the carpets changed the balance of the rooms. "If you take something away, you have to readjust the equilibrium," the marchesa explains. "But I didn't add furniture, just objects. In the dining room, I used more candlesticks. I also elongated our old round dining table, to fill the new emptiness."

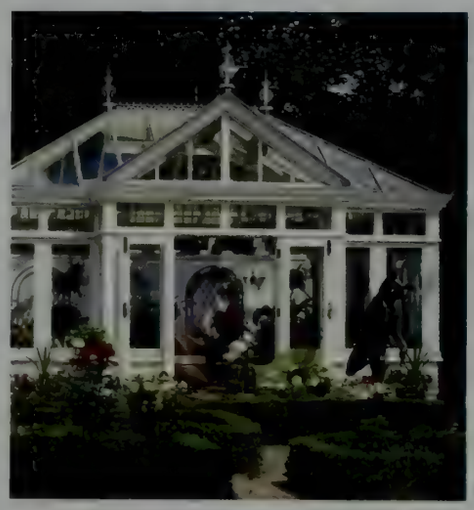
Other adjustments simply involved a change in color. The living room walls were covered in a crimson silk, a strong red for which Florence has long been famous. "But I couldn't bring myself to sit in the red," she says. "Changing the color didn't mean that I was fed up with the color, just that it didn't fit with our way of living." She fabricated silk wallcoverings in a celadon green that matched a favorite piece of porcelain. "But I just layered new fabric on the old," she says. "Someday, somebody in the family may want a red living room, and she'll just take away the celadon wallcoverings."

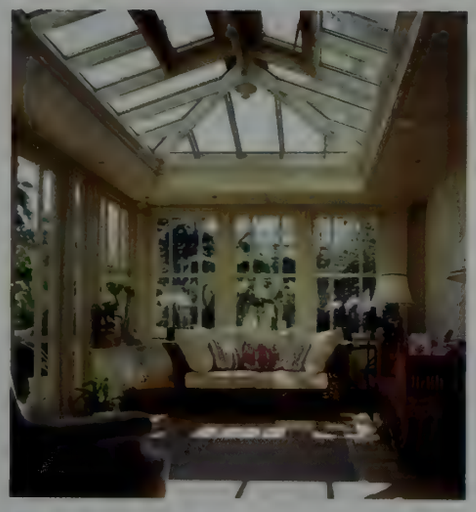
New fabrics were woven at Antico Setificio Fiorentino, an atelier that the Puccis have owned for centuries, originally in a consortium with other noble families. "We still produce the fabrics painted by Ghirlandaio, Botticelli and all the important painters in those times, on the same looms," remarks the marchesa. The silk taffeta draperies in the entrance hall, for instance, echo the fabric of a dress worn by Giovanni Pucci, a 16th-century beauty, in a painting by Tuscan artist Santi di Tito.

The textiles are fundamental to the décor, not just an afterthought. Florence's summer sun is ferocious, and the window treatments stand as the first line of defense, blocking the light, while conditioning and softening it. "Without these draperies, the room is naked," she says. With taffeta at the window and silk on the walls, the fabrics shimmer in the twilight of the interior. The light itself seems old. "After I've been in the noise, the dust and the crowds outside, I'm quieted here," she says.

The house the current marchesa "came into" is still ancestral, layered in generations of incremental change. It may have taken her in on its own terms, but after nearly 50 years, Marchesa Pucci has gently made it her own—and shifted the terms for the next fortunate generation. □

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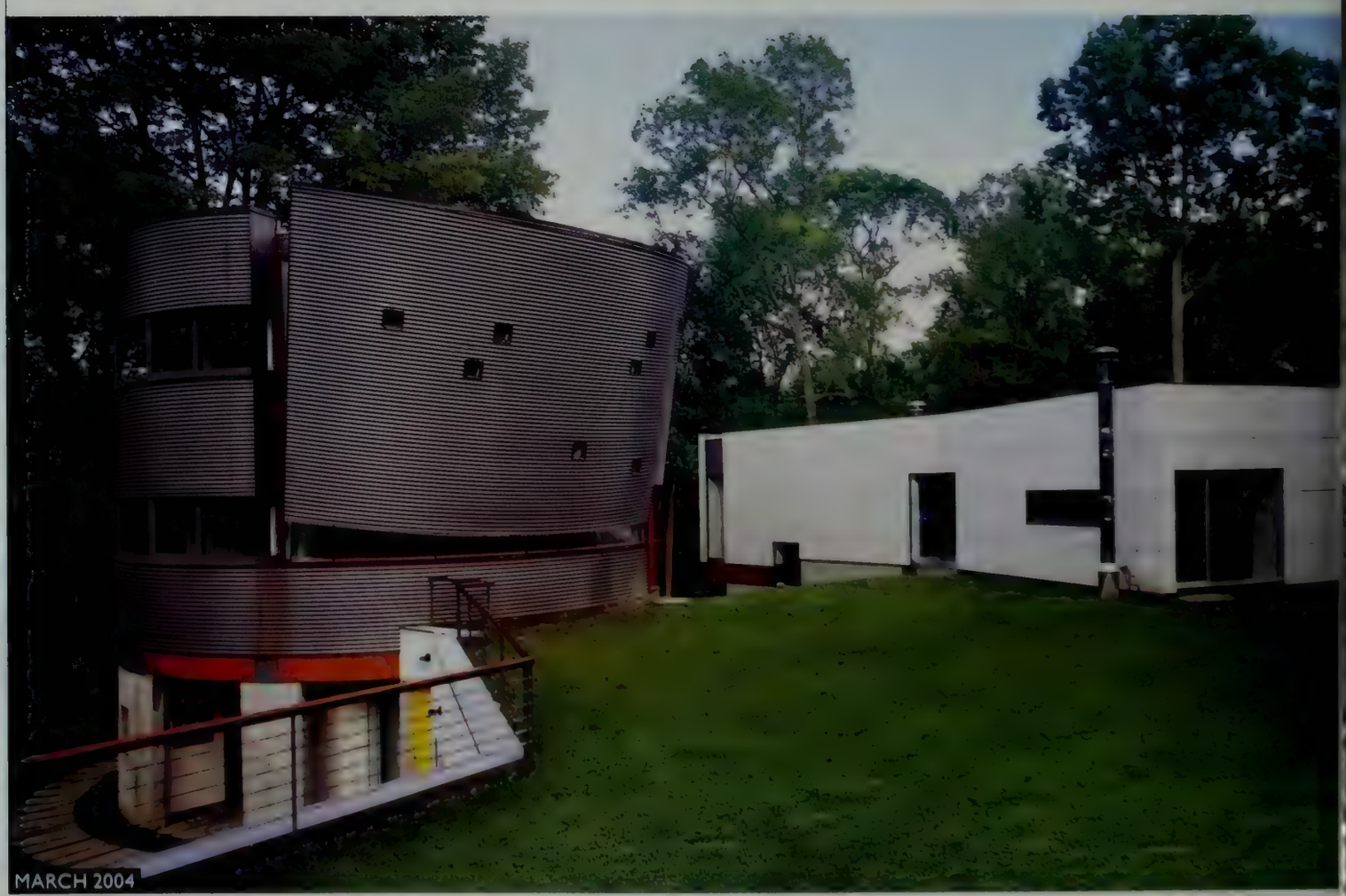
Peter L. Gluck

Throughout his 34-year career, New York–based architect Peter L. Gluck has remained steadfastly Modernist, creating houses with an acute awareness of time and context while eschewing sentimentality or any reference to tradition. His design approach is governed by "the ongoing and evolving set of principles and impulses inherent to Modernism," and his projects are characterized by clean geometric lines, sculptural elements and respect for light, serenity and individuality. If Gluck's houses possess a certain Japanese sensibility, it is no accident. After graduation from the Yale School of Architecture, he spent two years in Japan acting as a consultant for a local construction company. The influences were subtle but enduring—not so much a specific building or architect, but the attitudes and feelings of the Japanese Modernist aesthetic. In 1992 Gluck launched Architectural Construction Services (AR/CS), an organization based on his belief that the architect's role is to oversee and assume responsibility for all aspects of a project, from conception to completion. AR/CS's chief goal is to provide great architectural design and construction at an affordable cost. Today, with a staff of 40 and projects under way in New York, Chicago, Texas, Florida and California, Gluck continues to espouse the notion that architecture is not merely about style but "about substantive practical and cultural issues."



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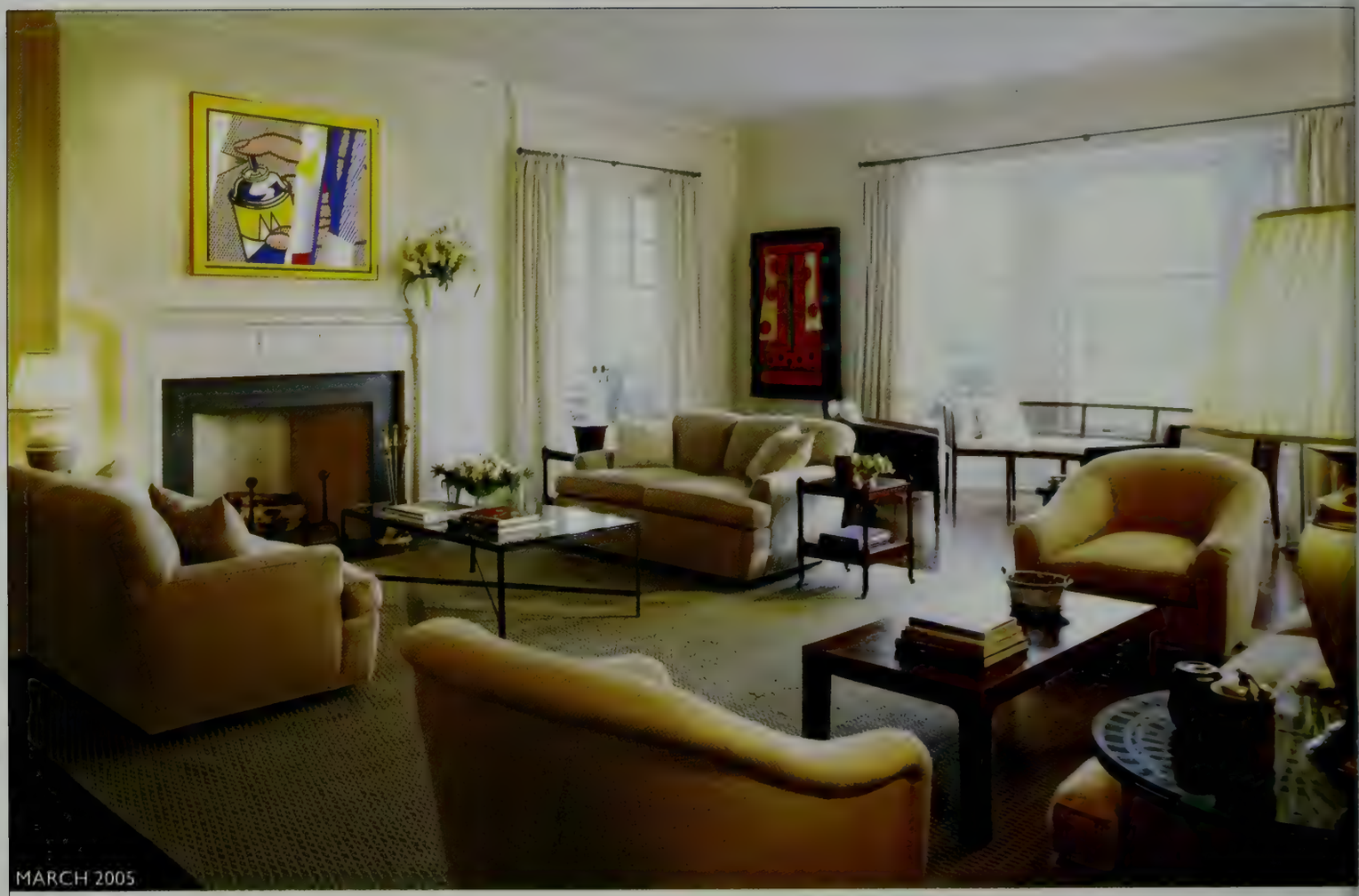


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Mariette Himes Gomez



MARCH 2005

"Never be afraid to ask your designer to adapt to your personal taste or to create an appropriate one to suit the project."

You shouldn't try to include everything you ever liked in one house or apartment," says designer Mariette Himes Gomez, a self-described minimalist. "The point of view gets confusing and often creates uncomfortable intersections." Gomez, who grew up in Alpena, Michigan, knew at the age of 14 that she wanted to be an interior designer. She attended the Rhode Island School of Design and, later, the New York School of Interior Design and worked at Parish-Hadley and Edward Durell Stone before founding her own firm in 1975. Based in Manhattan, Gomez Associates currently employs a staff of 20. Eight years ago Gomez opened The Shop, a retail store near her office that features her own line of furniture. She recently completed 28 new designs to add to the 140 pieces her firm has developed with Hickory Chair over the last few years. Her designs remain more client-driven than style-driven, exemplifying her belief that a residence should foremost be a reflection of its inhabitants. "One's home is the refuge from exterior influences, a place for friends, family and memories," says the designer, who is known for her simple elegance and subtle use of color. "I believe the following is essential to good design," Gomez asserts, "an aesthetic and visual balance, a strong point of view, contiguous design sensibility from room to room, a little surprise and, always, quality choices in furniture."



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For more information, see the AD Directory, page 267

Alexander Gorlin

Architecture is the creative synthesis of the demands of the site, the client and the vision of the architect," says Alexander Gorlin, who has made a long and successful career in the role of architect in that equation. "All three must be present and in the right balance in order for a masterpiece to emerge." What has emerged from Gorlin's efforts is a wide array of structures: museums, performing arts centers, houses (which he finds "the most satisfying and intense" to design), synagogues and churches ("the most spiritually engaging") and a Miami Beach apartment tower that bears his name. Early on in his professional life, Gorlin, a graduate of the Yale School of Architecture and The Cooper Union, worked with two industry icons—Richard Meier and I. M. Pei. From Meier he learned "precision and a sense of light as the creator of space"; from Pei, "that a large project flows from the same source as a small detail." Following a Rome Prize fellowship at the American Academy, he returned to New York in 1987 to start his own architectural firm, which today employs 18 people. Gorlin, who has authored many books about architecture, finds inspiration in "spiritual texts, literature, film and painting" and is working on houses in New York, Miami Beach, Kenya and Nova Scotia, apartment towers in New Jersey, a series of synagogues and—"for karmic balance"—schools and housing for the working homeless in the South Bronx.



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Michael Graves



"It's better to stay away from trends and do something that makes you happy, because anything trendy or cutting-edge will soon grow dull."

I am inspired by architects who address the entire gamut of design, from buildings to the smallest artifacts they contain. When I was in school, I thought that was what architects did," says Michael Graves. "Therefore, I'm astonished that some people think our broad-ranging design practice is unusual." Indeed, at any one time his staff of more than 100 is working on planning, architecture and interiors as well as product and graphic design. "We're interested in making good design available to the widest possible audience. It's essential to the quality of life on many levels," he says. "We want our designs to be beautiful and also to work well. For a building to be lived in comfortably or a product to be used and appreciated, its design and function need to be familiar and easily understood." For Graves, the architectural language is a continuum, from ancient times to the present. "In the last decade we've started to see an increased emphasis on the well-being of our natural environment, which translates into ideas of sustainability and energy efficiency in architecture," he explains. What excites him most these days is Solutions, the latest addition to the Michael Graves brand, which takes his practice of designing for accessibility a step further to consider how those with mobility challenges live and work. "We hope Solutions will be an inspiration and help to others, solving problems and improving the quality of life for everyone."



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For more information, see the AD Directory, page 267

Gregga Jordan Smieszny

People often think that interior design is something they can do themselves," says designer Alex Jordan. "They often don't realize the level of detail, number of vendors and different materials involved in creating something as simple as a chair." Jordan (left) is co-president, along with designer Dan Smieszny, of Chicago-based Gregga Jordan Smieszny, an interior design firm founded in 1970 by Bruce Gregga, who remains involved with select commissions. With a staff of 12 to 14 ("depending on the projects we have in-house"), the team is known for elegant interiors that unite the personalities of the residents and the characteristics of the location. "It's exciting that the projects we're working on now are all so different," says Jordan. One is the renovation of a Neoclassical-style apartment in Chicago; another is a new Federal-style house on Nantucket. "What is challenging about them both," remarks Jordan, "will be maintaining the connection with the architecture while grounding them in the 21st century." Besides residences in Illinois, California, Georgia and Massachusetts, the firm's current projects include cabinets, tables and sofas. "We constantly design furniture," says Jordan. "Either we can't find the piece we want, the size is wrong, or the price of the antique version is prohibitive. At this point we have enough designs to start several lines of furniture." Adds Smieszny, "We've not ventured into the accessory category yet."



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"Don't try to take the interior of your saltbox cottage to your urban high-rise. The gingham curtains are just going to look absurd." *—Alex Jordan*



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Victoria Hagan



"Passion, patience and perseverance are key to creating inspired interiors."

Keep it simple, keep it comfortable, keep it interesting," Victoria Hagan says about her approach to interior design. "But most important, keep it fun." The results of her philosophy are evident in the refined yet casual feel of the many homes she has designed throughout her 21-year career. A graduate of Parsons, Hagan began designing interiors in 1985, founded Victoria Hagan Interiors in 1991 and established Victoria Hagan Home—a line of furniture, fabrics and accessories—in 2002. Her firm, which is based in New York, currently has a staff of 25 and is dedicated to both residential and corporate projects. Although natural hues, a lightness of touch, sophistication and subtlety are all hallmarks of Hagan's style, one of her greatest talents may be her knack for not only combining the modern with the antique, the contemporary with the traditional, but striking the perfect chord among such elements and making it all look effortless. "Mixing old and new, for me, is all about finding a complementary balance that brings out the inner beauty of a piece," says the designer, who enjoys it when homeowners bring a bit of their own history to a project, be it a family heirloom, an art or photography collection or a treasured item of furniture. "I want my work to reflect my clients' lives and lifestyle," she says. "They make it truly interesting when they bring their favorite pieces—it doesn't matter what size."



Tel.: 212-888-1178
www.victoriahagan.com

For more information, see the AD Directory, page 26

Alexa Hampton

The biggest mistake clients make is not trusting themselves to know what they don't like. Nobody should ever be talked into something that they find distasteful," advises Alexa Hampton. "I believe the most interesting design is collaborative and incorporates the views and interests of the people for whom I work." The job of the designer, she adds, "is to be a filter for clients, distilling their best impulses to create beautiful, functional rooms." Hampton is doing just that in a house in Montana's Yellowstone Club as well as in residences in the Midwest and the South and around her home base of Manhattan. "We're doing more international work too, including the design of another motor yacht." In recent years she has added fabric, furniture, trim and carpet lines to the portfolio at Mark Hampton Inc. "Suitability and appropriateness are hallmarks of great design, and I strive to have both in my work," she explains. Hampton's regard for notable interiors of the past is evident in the list of some of her favorite houses—Charles de Beistegui's Château de Groussay and Monticello—and the work of David Adler. But she remains very much a 21st-century woman: "Technology is making my job easier," she says. "Not having to worry about where computer wires come out, thanks to Wi-Fi, is liberating. On a more practical note, e-mail and computer programs have revolutionized my office—and how I work."



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"If you have a valance, install a light behind it. This draws the eye to the farthest point of the window wall, making the room appear bigger."



continued on page 1



KENMORE PRO™
presents

Cooking Up Memories...

with Mary Sue Milliken and Lisa Edelstein

Celebrity chef Mary Sue Milliken and Lisa Edelstein of FOX TV's *House* are gearing up for a healthy new year. Together they resolve to keep things fresh in 2007. Here, they add some panache to a Southwestern vegetarian feast and share some stovetop memories.

Cooking Up Memories

Even as a little girl, Lisa Edelstein enjoyed being in the kitchen, spending hours at her grandmother's side. Today she shares the kitchen with Mary Sue Milliken (co-chef/owner of Border Grill Santa Monica, Border Grill Las Vegas and Ciudad in downtown Los Angeles; cookbook author; TV and radio personality) to prepare a flavor-packed and thoroughly vegetarian meal to get 2007 off to a healthy start. See Lisa attend to all things health-related in her hit medical drama series *House*, Tuesdays at 8/7 Central on FOX.

Cooking Together in the Modern Kitchen

Mary Sue shares a few cooking tips that guarantee a stress-free and delicious New Year's meal.

- When you're prepping for a get-together, think about what guests can do to help out. For this meal, they can peel garlic and brown pepitas for the salad.
- There's no reason to buy salad dressing. It's so simple to make your own with four ingredients: salt, pepper, olive oil and vinegar. Just have one of your friends toss the indivdual ingredients right on the salad before you serve it.
- Banana corn fritters are fun to make and the perfect job for kids. Give them a fork and have them mash up the bananas. Then finish the dish and use the fritters as an appetizer, a chili topping or with yogurt for breakfast.
- Black-eyed peas are a traditional New Year's Day dish. Here the soup is just like a vegetarian chili, and the perfect meal for easy entertaining.

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A diverse menu and lots of friends to share it with requires a tool that can handle a range of items all at once. The six-burner Kenmore PRO 36" Slide-In Gas Cooktop, with burners ranging from a 5,000-BTU simmer burner to a powerful 17,200-BTU high-output burner, is ready for anything–from gently simmering soups and sauces to frying fritters to perfection. Easy clean-up with heavy-duty dishwasher-safe grates and sealed burners will allow you to spend more time with your guests. And that's the best New Year's resolution we can think of.

Kenmore PRO





"When I was little, I'd go to my grandma's house and obsessively scrub dishes. I just loved being in the kitchen with my grandmother Gertie while she cooked."

—Lisa Edelstein

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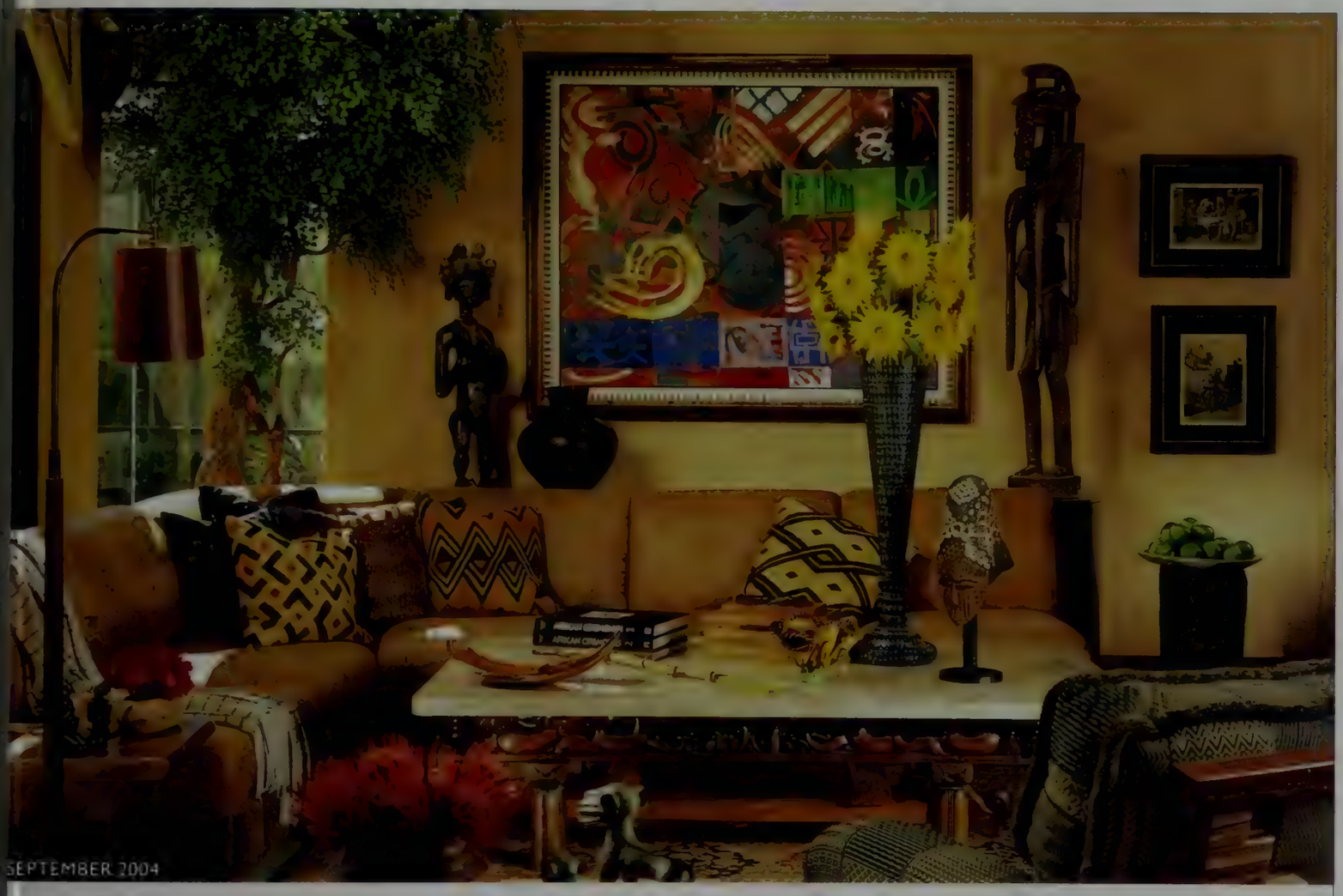
Who Won the Kenmore PRO™ Cooking Up Memories Contest?

In November, you entered for the chance to win fantastic prizes, including a suite of Kenmore PRO appliances, by sharing your favorite cooking memory. In December, we narrowed the entries down to five finalists. Now we're ready to reveal the winner. To find out who began the new year with all-new Kenmore PRO appliances, visit www.kenmore.com/PRO

Sears

r more information, see the AD Directory, page 267.

Cecil Hayes



SEPTEMBER 2004

"Just as you know your body (and what looks good on you), you want to know your space to best determine what fits it."

Although she now has 31 years of experience behind her, Cecil Hayes still clearly remembers the one project that spurred the growth of her firm early on. "In 1975," Hayes recalls, "I finished a 4,500-square-foot home in Fort Lauderdale, Florida, the interior décor of which was featured in a two-page full-color spread in the local newspaper. The master bath had a six-foot-diameter shower made of Lucite with stainless-steel tracks. Unattached to the room's walls, it was viewed in the round." Since then, Hayes's Coconut Creek, Florida–based firm of 10, Cecil's Designers Unlimited, has created interiors in a wide range of styles for homes of similarly varying sizes, from 1,200—"You can be just as creative in a small home as a large one," she says—to 15,000 square feet. "It really isn't aligned with any particular style," Hayes says of her approach, "although I do a lot of custom built-in units for my interiors. I work within my client's desired style/architecture. As such, I have completed designs ranging from traditional to contemporary and just about everything in between." Recently back from research trips to Ghana, Paris and locations throughout the American South, Hayes is currently focusing on an array of residential projects and the completion of the follow-up to her 2006 interior design self-help book, *Cecil Hayes: 9 Steps to Beautiful Living*. "My next goal is to have a design show on television," she says.



Tel.: 954-570-5843
www.cecilhayes.com

For more information, see the AD Directory, page 26

Thad Hayes

The rooms and spaces I design are well edited; therefore, they take on a more minimal, modern look, even when nothing is modern in them. I am aware of the deception and play it up," Thad Hayes says. The New York City–based interior designer, who counts Carl Jung's *Man and His Symbols* among his influences, is known for his subtle use of color, a "reduced palette of materials" and deep knowledge of design history's many styles. Now in his 22nd year of independent practice, with a staff of eight, Hayes got his start at Bray-Schaible, where he was mentored by firm principal Robert Bray. "I think the similarities in our approaches are obvious—fresh, modern spaces with historical references exhibited in beautiful antique rugs and/or furniture, mixed with more modern monolithic objects." Similarly intrinsic to Hayes's manner of shaping a room is an overriding concern for function—specifically, "a place for things to rest, good storage, ease of use and one's general well-being while in the spaces." All of this is dependent, he says, on what's done ahead of the creative process: "It is imperative for me to see the clients in their 'old' house before I start designing. Typically, I spend several hours observing, measuring, collecting data and photographing art, furniture and the like. If it's possible to go more than once, that's good too. The great success of any project is the chemistry between the client and the designer."



Tel.: 212-571-1234
www.thadhayes.com

"Stay true to a clear idea, vision or concept. Do not waver. Constantly refine and edit; everything else will work itself out."



For more information, see the AD Directory, page 267.

Anouska Hempel



DECEMBER 2006

"Screens play a big part in all my designs: I use them for lighting, in interiors and in exteriors."

I'd always been acutely sensitive to my surroundings—and aware that I could make them rather than just observe them. So I began by designing interiors for myself, for friends, for clients—I just felt that I'd discovered my element, and those who really looked at what I was doing liked it—and the rest followed," recalls Anouska Hempel. These days the London-based designer applies her inventive style to couture, furnishings, products and packaging, as well as to residences, gardens, offices, hotels and yachts around the world. "Design, refine and repeat, and keep learning all the way along," is her unwavering philosophy. "It sounds bland and pedestrian, but in fact it's the reverse," she says. Order is of great importance too, "but it's always undercut by a dialogue with the spontaneous." She cites The Hempel hotel in London ("when it first opened, though—not as it is now") and the Warapuru resort, which she describes as a "minimalist and monolithic state-of-the-art development" located in Brazil's Bahia rain forest and due to open this year, as examples of her most visionary work. "I am unable to concede to my being anything else," she insists. "It's in the warp, the weft and the weave of the fabric of my being. I get up in the morning, look around, arrange and rearrange things and imagine how I might like them to look. Why doesn't everybody?"



Tel.: 44-20-7938-1515
www.anouskahempeldesign.com

For more information, see the AD Directory, page 267.

Hendrix Allardyce

Most people who come to us desire a departure from their current environment," says designer Thomas Allardyce, who with partner Illya Hendrix (left) heads the now 26-year-old interior design firm Hendrix Allardyce. Allardyce's wry remark, which implies a certain understatement of ambition on the part of their clientele, shouldn't be taken at face value. After all, Hendrix Allardyce's aesthetic, a look they describe as "a 20th-century approach to classical work," is rarely so simple. What the Los Angeles–based duo and their team of 12 do for their clients would be more accurately described as transformations. With projects all over the world, not to mention Hendrix and Allardyce's frequent research trips (recently they visited India, Cambodia and Myanmar, where they were inspired by the architectural details they found), they have acquired an increasingly wide range of influences. In their effort to "capture the perfect environment for each client," however, they still make use of antiques—a Louis XVI giltwood canapé, a Regency drum table, Louis XV fauteuils, a French Empire chandelier. But now there are also the possibilities that lie in the Hendrix Allardyce Design Collection, a furniture and accessory line based on items that the pair have amassed during their quarter-century of global travels. "Every project," summarizes Hendrix, "must be approached as a partnership between the client and the designers."



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"Use lamps with beautiful shades for even lighting and combine them with well-planned recessed low-voltage lights aimed at tables and art."



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HE NATURE OF ELEGANCE



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William Hodgins



JANUARY 2006

"Always keep a scrapbook of rooms and houses you like."

Thirty-seven years and some 200 houses after relinquishing his position at the office of Sister Parish and Albert Hadley in New York and relocating to Boston to launch his own interior design firm, William Hodgins is moving full speed ahead. In Boston, he is designing interiors for an apartment in the Ritz-Carlton hotel and one in the Mandarin Oriental and for multiple houses; in Hobe Sound, Florida, a guesthouse is in progress; meanwhile, closer to home, a Nantucket house is receiving Hodgins's attention. The award-winning interior designer works exclusively in residential design. Where he goes for research and to find inspiration, however, is less restrictive. Recently there was a trip to London, where he consulted with antiques dealers and various craftspeople before going on to the Biennale des Antiquaires in Paris. Egypt, Morocco and Saudi Arabia followed, and all the while he was "looking, looking, looking," he says, and "sometimes making thumbnail sketches along the way." Hodgins, who oversees a staff of seven, is known for creating rooms in a wide range of looks, experienced as he is in any number of styles; however, most of his clients come to him for his characteristically light and airy classicism. "Being a signature stylist is important for some designers. Their clients seek them out for that specific look," he concedes. "We pride ourselves on versatility, as requested by our clients."



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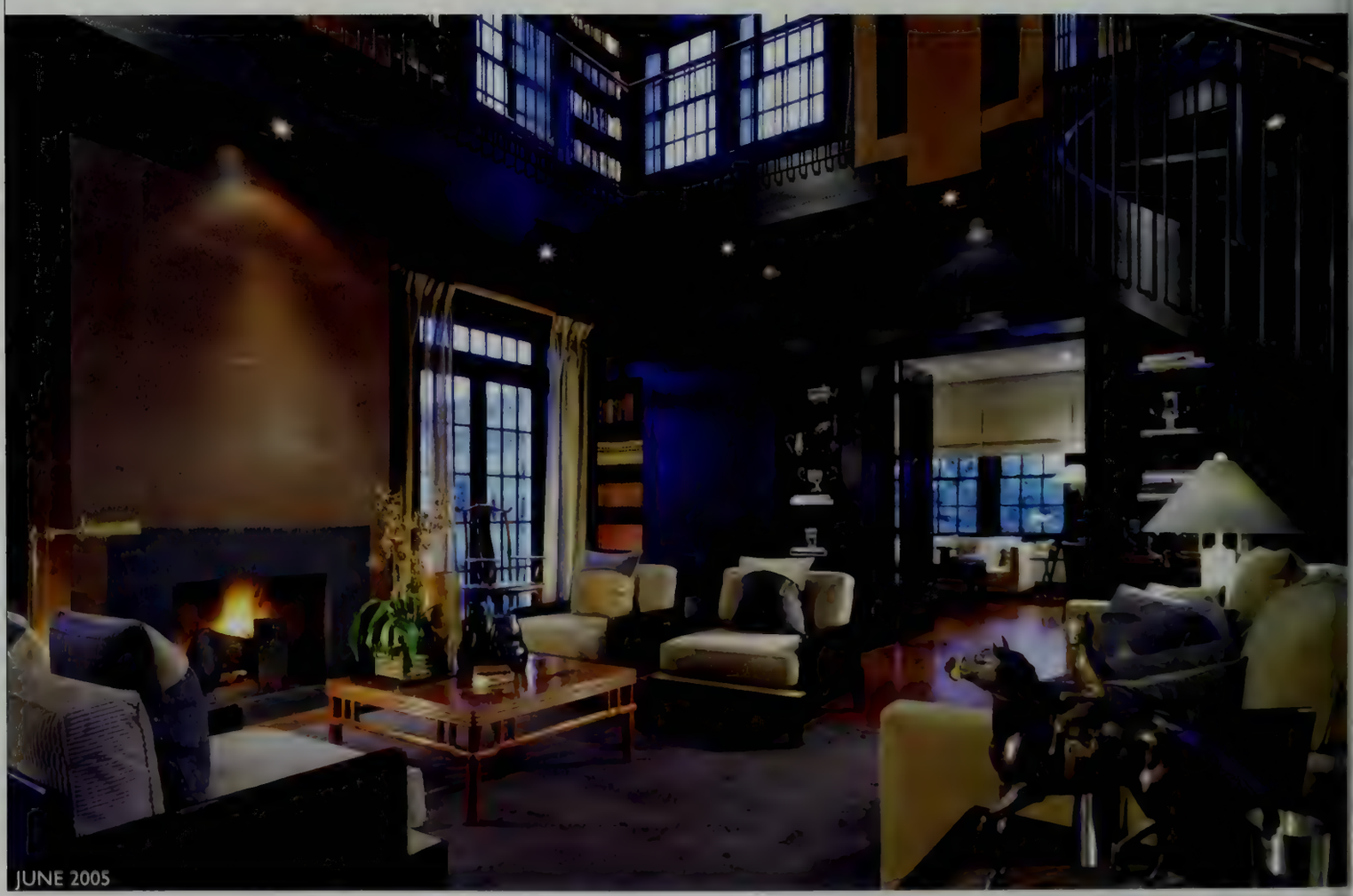
Kelly Hoppen

The designer who has devoted much of her last 25 working years to developing a design vocabulary characterized by straight lines, strict symmetry and neutral color has lately been introducing certain changes to her celebrated approach. "My style," says London-based Kelly Hoppen, "has become a lot more eclectic. I'm using a lot of vintage pieces and have introduced more round and female shapes into my work. I have also started to add splashes of color, creating great focal points while keeping a space very pure in its core." Hoppen's change has a well-documented before and after, chronicled in her many books, from 1997's *East Meets West* to 2002's *Monochrome Home* to 2003's *Kelly Hoppen Close Up* to 2004's *Kelly Hoppen Style*. Having her concepts available in book form provides her clients with the power to articulate in visual terms what they hope she will achieve in their project. Nonetheless, one would be mistaken to assume that Hoppen and her team of 30 would deliver anything but a made-to-measure riff on the Hoppen aesthetic. "Having a strong trademark style helps you to attract the clients you ultimately want to work for and who trust in what you do," acknowledges Hoppen. "However, it is just as important to be able to translate your style and trademark look into what the client wants, taking their personal taste, culture and living habits into consideration."



Tel.: 44-20-7471-3350
www.kellyhoppen.com

"There are influences open to each of us that will inspire our work. We only need to open not just our eyes but all our senses."



JUNE 2005

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European Influences on Java

WITH A NOD TO CHINA, A PALLADIAN-STYLE VILLA RISES IN THE TROPICS



ABOVE: In the foothills of Mount Arjuna, in East Java, Indonesia, is Villa Leduk: a residence designed by its owner, architect Atmadja Tjiptobiantoro, and interior designer Bagoes S. Brotodiwirjo. "Our plan retained the colonial Javanese concept of a main building with two pavilions yet visually incorporated the warmth of the stately Palladian-style houses in Italy," says Brotodiwirjo. RIGHT: The main living room.

Architecture and Interior Design
by Morposa Griya Cipta
Landscape Design by Bagoes S. Brotodiwirjo
Text by Susan Sheehan
Photography by Erhard Pfeiffer









LEFT: The dining room is one of three public rooms in the main building. A pair of 17th-century chandeliers from Lucca, in Tuscany, hang above the 19th-century English table. "Much was subtracted, rather than added, as a design concept," notes Brotodiwirjo. ABOVE: The main entrance.

When Atmadja Tjiptobiantoro was eight years old, his mother sold the family's ancestral home in the East Javan town of Pasuruan. He protested, vainly, and a school purchased the property. He resolved to buy back the house and restore it when he was older. After he had grown up and had the means to do so, he realized that the land on which the house stood was low-lying, hot, humid and infested by mosquitoes. So he bought, instead, 37 acres in the nearby mountains and built "my version of a Dutch colonial home, one that was strongly influenced by my admiration for Palladian architecture and my love of Tuscany." He calls his house Villa Leduk. "The nearest village is Dayurejo, but that's too difficult to pronounce, so I named the place Leduk, which is the name of the district it's in," he explains.

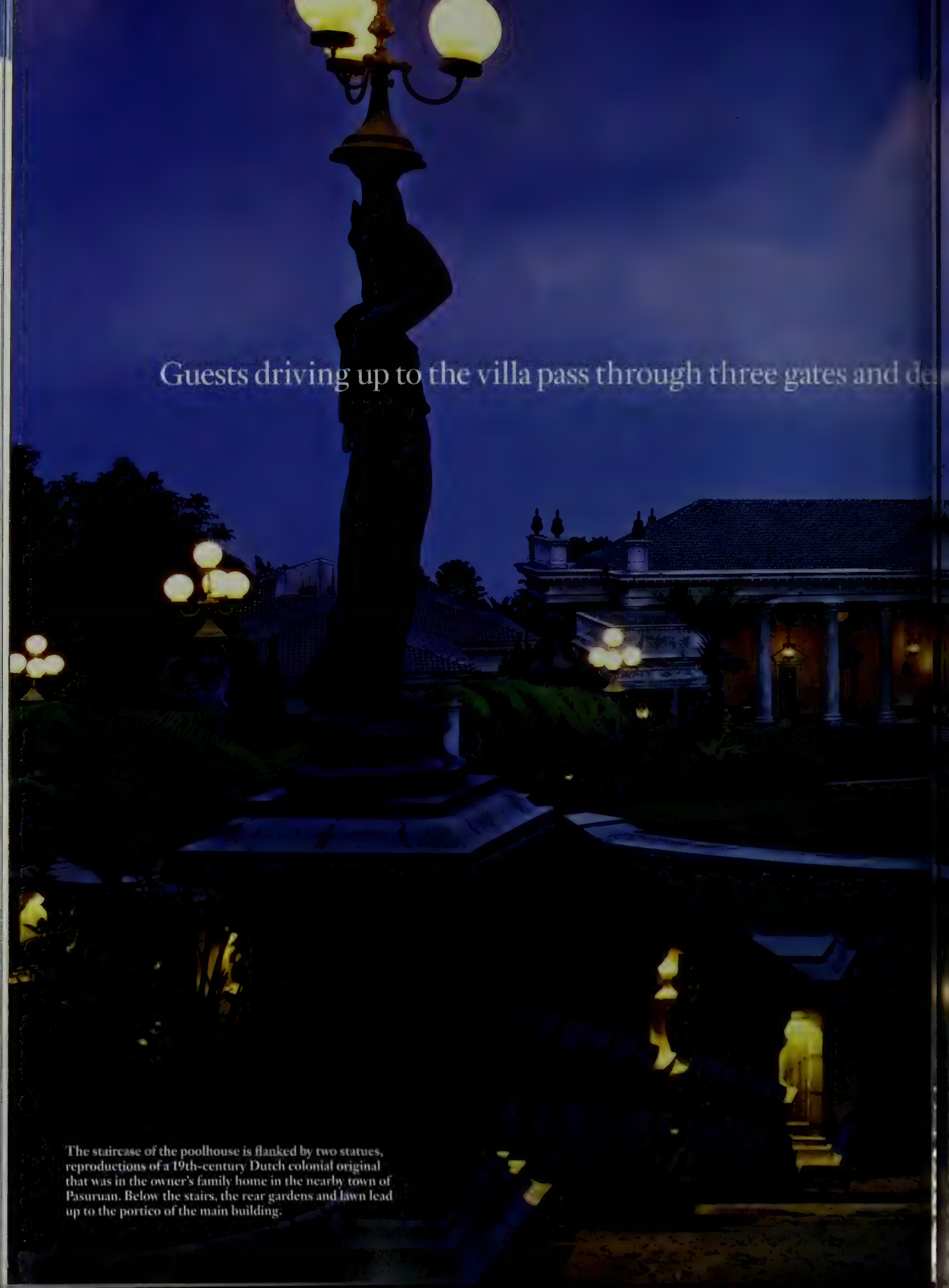
Tjiptobiantoro, who is a businessman as well as an architect, collaborated with Bagoes S. Brotodiwirjo, his partner at the design firm Morposa Griya Cipta, on the architecture and interior design of his villa. Villa Leduk's main building consists of a library, a kitchen, an entrance hall, a din-

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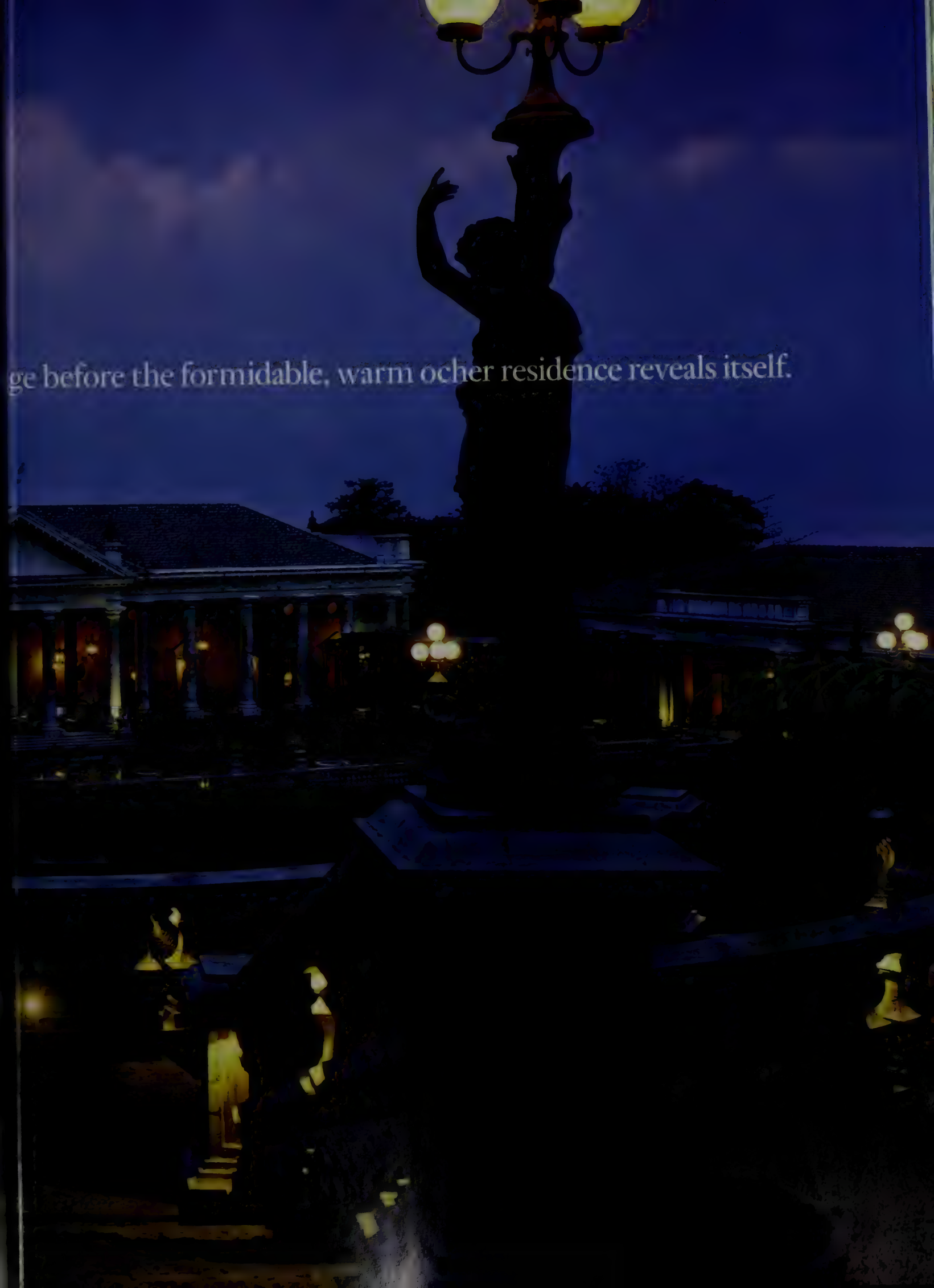


Opposite: The corridor between the living and dining rooms is curved inward, creating a gallery of columns. This Image: In the master bedroom, the walls were warmed with a coat of Tuscan gold paint. A 17th-century chinoiserie painting hangs behind the modern bed, which is covered in a silk damask from Lateef.



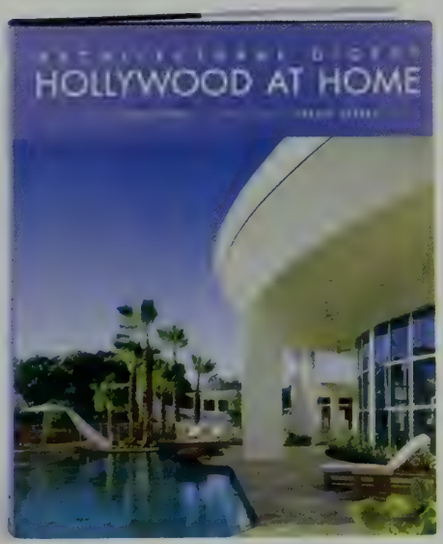
Guests driving up to the villa pass through three gates and de

The staircase of the poolhouse is flanked by two statues, reproductions of a 19th-century Dutch colonial original that was in the owner's family home in the nearby town of Pasuruan. Below the stairs, the rear gardens and lawn lead up to the portico of the main building.


ge before the formidable, warm ocher residence reveals itself.

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EUROPEAN INFLUENCES ON JAVA

continued from page 145

ing room and a living room. Verandas and passages encircle the building, which is flanked by two pavilions—one containing a master suite, the other guest rooms.

Guests driving up to the villa pass through three gates and dense foliage before the formidable, warm ocher residence, with its stone-gray Doric columns and parapets, reveals itself. A wide flight of steps leads into an extravagant entrance hall, painted red ocher and partially covered by a dome. To the right is a large dining room (it measures more than 32 feet wide and 65 feet long), and to the left is an even larger living room (more than 32 feet wide and 82 feet long.) "The corridors between these rooms are especially dazzling at night," Brotodiwirjo says. "Their dark green and yellow Italian marble floors gleam under an 18th-century Italian chandelier and five pairs of 19th-century French sconces."

The living room's palette is a vivid red: First came the red-terrazzo floor, then a decision to paint the walls burnt sienna, followed by the purchase of a deep red Aubusson carpet found in Lucca (both men enjoy traveling to Europe) and a pair of red sofas, one on each side of the mantel. "We've created three separate sitting areas, so that 15 or 20 people, seated separately or together, can be comfortable in the room, and so can two or six people," Brotodiwirjo says. Tjiptobiantoro, who is of Chinese ancestry, lives contentedly with a mixture of antiques imported from Italy, reproductions of Italian pieces made on Java (he has a workshop in the villa's basement for fabricating numerous interior accessories) and Chinese antiquities, among them an eighth-century monochrome Tang Dynasty horse.

The most prominent piece in the dining room is a breakfront that takes up almost an entire end wall. It was copied from a colonial original and is made of teak stained with crimson, gold and black. The late-19th-century English table seats 12 if reproductions of 18th-century Dutch colonial chairs, finished in gold leaf and red and black lacquer and made in Morposa Griya Cipta's workshop in Solo, are pulled up to it; it can seat 20 on narrower reproductions of Raffles chairs. "The dining room has a fireplace, and it's used during the dry season, when the temperature gets down to 54 degrees," says the architect. Above the fireplace is a Baroque-style gilt mirror inspired by Bernini's designs. The Austrian piano is sometimes played during dinner by a professional pianist from the port city of Surabaya, about a 90-minute drive away.

The master bedroom, in the east pavilion, is more subdued than the spaces dedicated to entertaining: Its floor is cream Italian marble, the walls are painted yellow ocher, and the 17th-century Chinese painting on silk behind the bed is green with touches of blue, brown and gold. All the porcelain pieces in the room are Chinese celadon of various dynastic origins dating back to the Song. "The master suite is used not just for sleeping but for writing and for sitting and reading and talking to close friends and relatives if many people are in residence," notes Tjiptobiantoro, who spends two weeks of the month at Villa Leduk and the other two in Jakarta.

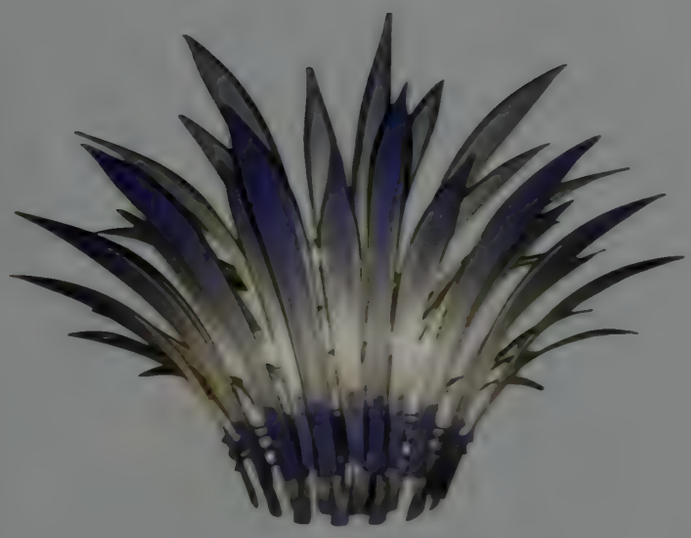
> "The corridors between these rooms are dazzling at night. Dark green and yellow marble floors gleam under an 18th-century Italian chandelier and 19th-century French sconces."

Guests have a choice between the villa's two pools. The one near the east pavilion is surrounded by bamboo, palms and royal poinciana trees: Brotodiwirjo did the landscaping himself. On a clear day there is a view from this pool of Mount Semeru, Java's tallest mountain. "Semeru is an active volcano, and approximately every 15 minutes huge plumes of smoke fill the sky above it," explains Tjiptobiantoro. The views from the main building are of the Javanese plains, with the straits of Madura on the horizon. "Villa Leduk is on the slopes of Mount Arjuna, an inactive volcano," he says. "My friends and I enjoy my mountain home, with its clean air and spring water. It's so peaceful that we like to come here often to detox from the frantic pace of life in Jakarta." □

Kelly Wearstler gets 1stdibs



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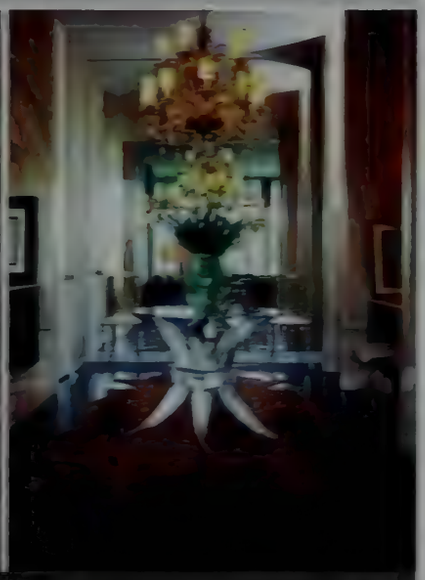
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Laura Hunt



SEPTEMBER 2005

"If you don't like it, don't buy it—there are lots of choices. Remember, you're the one who's going to have to live with it!"

What sets me apart, I think, is that I was a client first for many years, and I haven't forgotten how I wanted to be treated," says Laura Hunt, now six years into her Dallas-based practice. The self-trained decorator, who found her calling at the age of 12, when she announced to her parents that she was redecorating the family home, is known for her unpredictable pairings of objects and layering of collectibles and other objets d'art. "I take pride in all the details," she points out, "from filling the house with flowers and candles to purchasing frames and placing photographs in them." Otherwise, if there is a certain trademark to her work, it's that a Hunt interior does not say Laura Hunt. She wouldn't have it any other way: "There are certain designers who have such a signature look," Hunt says, "that you walk in and know it's them. I capture my client's personality and reflect *it* in the design." Establishing such familiarity with each client, often to the degree of being able to cater to their requests for not just a new interior scheme but also a new lifestyle, is possible because Hunt maintains a boutique operation. In fact, although she takes on large-scale international projects, she does so alone. "I feel a responsibility toward my clients," says Hunt, "in that they hired *me* to design, and it's important that they know they are getting *my* full attention and consideration. You are hiring me, not my firm."



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Terry Hunziker

I actually enjoy doing more traditional period rooms, but most people don't know me for that," says Seattle-based interior designer Terry Hunziker. If there's one look that's most often associated with Hunziker, it's the Pacific Northwest style. After all, its characteristic soft, muted colors, raw or weathered materials and modern forms appear prominently in many of his projects. What's changed in Hunziker's more than two decades of designing in that distinct vocabulary, he says, is that the style is no longer seen as regional. Whether their projects are based in Oregon, Texas or New York, Hunziker's clients tend to gravitate to the style's trademarks—but only after being led by their designer through a rigorous and tactile process of initiation into what's available to them. "I work with large and varied samples that I keep in my office," says Hunziker, "from sea-grass limestone and Mombasa granite to fumed oak, lacewood and Carpathian burl elm, as well as metals, fabrics and carpets. After consulting with a client, I generally have a good grasp of their needs, and I compose all of the materials on a long steel table until it works visually for me, sort of like painting on a canvas until it looks right." Irrespective of a project's location, size or budget, Hunziker's goals remain the same: "My main objective is determining how a space will feel, not how it will look. There's always an emphasis on form, material, texture, color, light, volume and proportion."



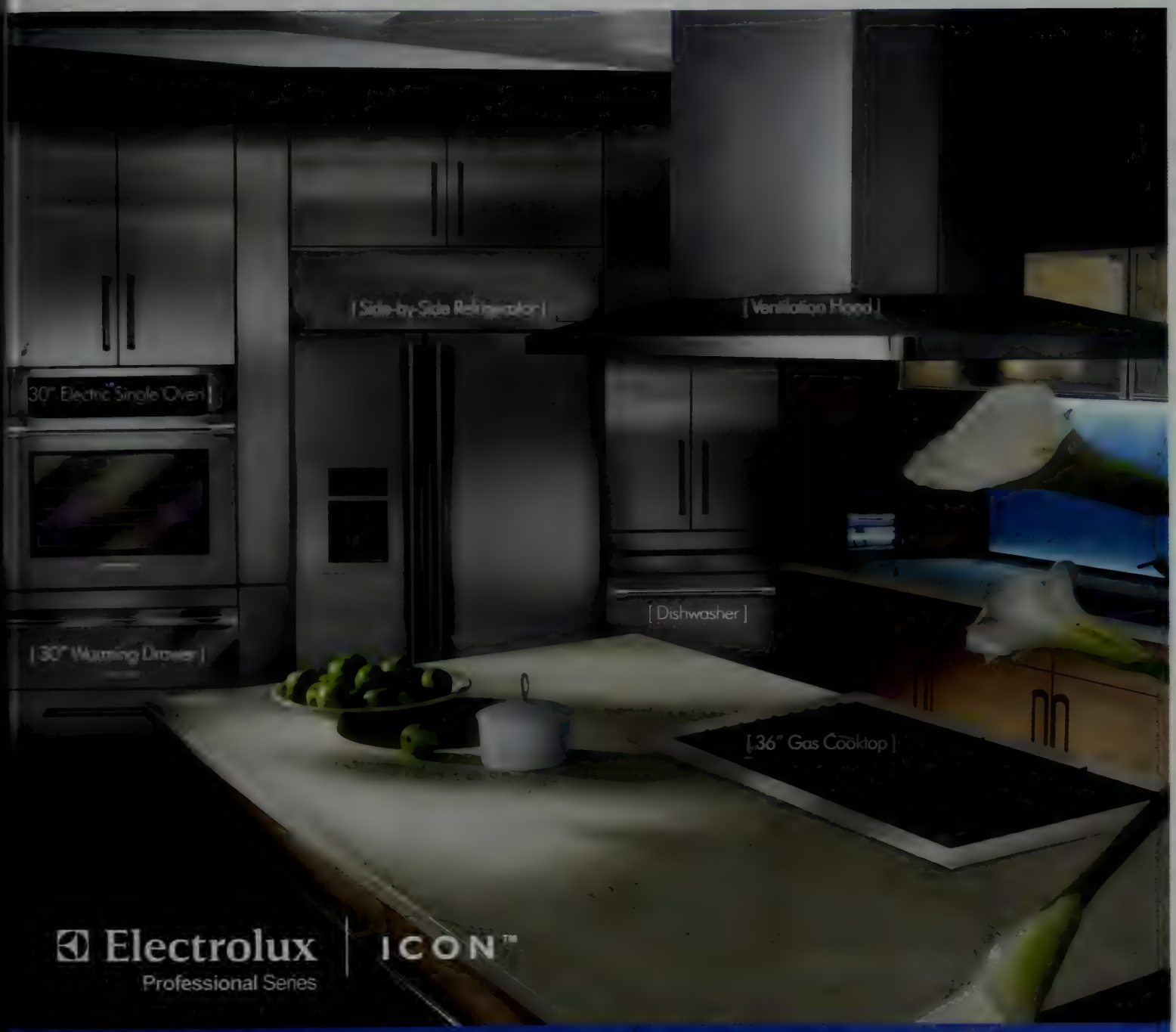
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"The best rooms come from going with your gut instinct."



continued on page 15

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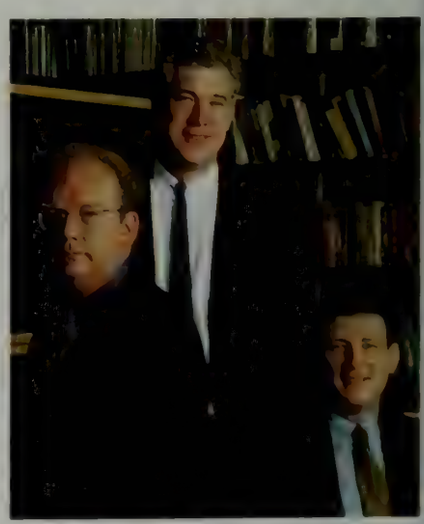
Ike Kligerman Barkley



DECEMBER 2006

"When building a residence with a great view, don't overscale the windows. Treat each one instead as a separate, beautiful painting." *–Joel Barkley*

Ike Kligerman Barkley Architects, says Thomas A. Kligerman (center), is experiencing something of a "perennial island spring" in terms of the settings of several major projects. In development are residences on the islands of Maui and Hawaii and on Huppers Island, Maine; Paradise Island in the Bahamas; Martha's Vineyard, Massachusetts; and Long Island, New York. An earlier wood-construction retreat on Orcas Island, off the coast of Washington, initiated the theme. The island most central to the firm's practice, however, remains Manhattan: Nearly two decades ago Kligerman and John Ike (left) established a presence on the New York residential design scene with their user-friendly interpretation of traditional architecture—a "synthesizing of historical precedent with contemporary tastes," as Ike puts it—in a series of notable houses. Joel Barkley became a partner in 1999, and the office has grown to a staff of 30. "We relish the challenge of incorporating regional architectures and site conditions in new venues," Barkley says. "With the projects in Maine and Hawaii, for example, the vernacular, the light and the length of the season for which we're building couldn't be more different." The firm's signature is refined detailing and an appropriateness of scale rather than any particular style. "Our work is not repetitive or circumscribed," notes Kligerman. "Without overstating it, we are—both stylistically and geographically—everywhere."



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continued on page 15



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Hugh Newell Jacobsen

The award-winning residential architecture of Washington, D.C.–based Hugh Newell Jacobsen has the distinction of appealing to both the proponents of tradition *and* those who prefer progressiveness. Since the 1970s, his compositions have consistently taken the form of a cluster of function-specific, intimately scaled buildings, combining the familiar symmetry and gabled roofs of early American architecture with Modern architecture's unornamented façades, open-plan interiors and emphasis on indoor-outdoor living. Often clad in white-painted wood, the pleasingly simple forms of his houses, says Jacobsen, always strive to show respect for the design and construction traditions of their site: "It's very important to me for a house to fit in and not shout at its neighbors." While he and his office of 10 have designed a multitude of high-profile commercial and civic buildings, including 2005's 34,000-square-foot addition to the Fred Jones Jr. Museum of Art at the University of Oklahoma, and are recognized for their sensitive renovations of the United States Capitol and the Smithsonian Institution, private houses are Jacobsen's primary concern. To date he has realized more than 400, including residences for Meryl Streep and Jacqueline Kennedy Onassis. With a monograph on his recent work due out this year, Jacobsen has his eye on what's next: "I like to think I'm still learning."



Tel.: 202-337-5200
www.hughjacobsen.com

"Try to clarify the original intent of the design. Then—and this can be the most difficult of all—try to abstract the result to work today."



or more information, see the AD Directory, page 267.

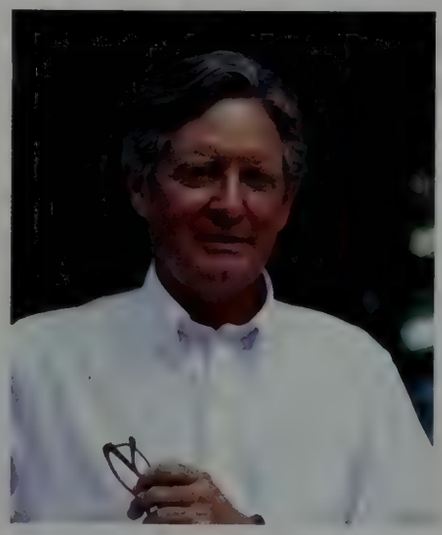
Jim Jennings



MAY 2005

"Hire an architect for his talent, experience, judgment and vision. When opinions then fly in from all directions, trust your architect above all."

In presenting its 2006 Honor Awards for Architecture, the AIA cited the sole residence selected—a Jim Jennings–designed guesthouse for visiting artists on a Northern California ranch—for its "timelessness and serene power." Jennings, who operates his practice as a studio where he is involved in each stage of design, is known for an unwavering sensibility; indeed, one critic described him as "the quintessential Bay Area Modernist" for the coolly sensuous rigor of his work and the fact that he has never veered from a puristic standard. For over three decades the nucleus of Jim Jennings Architecture has been its residential portfolio. A major house on Oahu will be completed this spring, as will a house on the other end of the spatial spectrum: an intimate indoor-outdoor retreat in Palm Springs. Additional structures currently in development range from the Cardiovascular Research Institute for the new Mission Bay campus of the University of California, San Francisco, to a collaboration with the artist James Turrell on a skyspace at the Napa Valley vineyard of prominent San Francisco art collectors. "The architecture we make," says Jennings, "always begins with the site and with the clues and conditions found there. Each physical circumstance suggests a particular expression of scale, space and material. For me, a great building is one that is both rational and poetic—and projects a quiet strength."



Tel.: 415-551-0827
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DESIGN IN THE FAMILY

When a family business revolves around design and spans a generation—or many more—everything's relative.



Steven, Ashley and John Stark



Stark

SUCCESS FROM THE GROUND UP

Rooted in a passion for design, the Stark story embraces necessity, invention and close family ties.

The venerable firm founded by Arthur Stark more than 60 years ago has evolved from a custom to-the-trade carpet house to an encyclopedic resource for carpets, rugs, fabrics, wallcoverings and furniture. Stark and his wife, Nadia, concentrated on needlepoints, Orientals, Wiltons, Aubussons, petit points and Tibetans. Soon after Arthur died in 1969, Nadia enlisted her college-aged sons, John and Steven, into the business. Today John is chairman, and Steven president. The two still share an office after 36 years. ("Unlike most families, we get along," says John.) Ashley Stark, John's 25-year-old daughter, sits just over the threshold, adding a fresh perspective and the energy of the next generation. "I've wanted to be here since I was little," she says.

Since Nadia's death in 1992, the Stark brothers have built a two-showroom operation into a burgeoning multinational firm with 31 showrooms across the U.S. and in London, its own U.S. mill and manufacturing partnerships worldwide. The acquisition of Old World Weavers in the early 1990s launched Stark into fabric and wallcovering: the division now incorporates seven noted brands, among them Fonthill and Grey Watkins. In 1994, John and Steven initiated the furniture unit. Over the years the two have also broadened the company's flooring options, purchasing Larsen Carpets, Missoni and Darius, and developing licensed collections by leading designers. Stark's global plans include ventures in Europe, Asia, Russia and Dubai.

Ashley works with her father and uncle, updating palettes and patterns for the contemporary sensibility. "As much as I love modern," she says, "I also love traditional. My job is to bridge the gap." She and her cousins are enlivening the family's already expansive mix, ensuring that Stark stays current. *That's* family planning.



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DESIGN IN THE FAMILY

"Each generation brings something valuable. And they all learn from one another."



Gretchen Rogier Keith and Joan Karges Rogier



The Karges Furniture Company

THE FAMILY TREE

It's the rare business that lasts a century. So when a family furniture firm prospers for five generations, its taproot of skill, opportunity and tradition must run deep indeed.

Karges family members come by furniture-making naturally: Ferdinand Karges, the patriarch, a German émigré and cabinetmaker, arrived stateside in 1853. He headed to Evansville, Indiana, then a world center for hardwood furniture manufacturing, where he opened a furniture shop in 1859. In 1886 his son, Albert F. Karges, planted the seeds of The Karges Furniture Company—now Evansville's sole surviving furniture manufacturer—with a $600 investment, selling moderately priced solid oak and walnut bedroom furniture.

Albert's son, Edwin F. Karges, Sr., joined the firm after World War I. He developed Karges into the company it remains today: a source of superb handcrafted designs inspired by 18th-century European classics. His son, the late Edwin, Jr., came into the business after World War II with a degree in wood technology; he formulated Karges's proprietary finishes and shepherded the business through more than half a century.

Over the last three decades, Ed Jr.'s four children have contributed to Karges. Current company president Joan Karges Rogier learned the business from the ground up, alongside her father for 30 years. A decade ago, she welcomed Gretchen Rogier Keith, her daughter, into the family concern.

For The Karges Furniture Company family, from relatives to longtime employees, making fine furniture is their legacy. As Rogier says, "The only way to make the very best furniture in the world is the slow, careful, hands-on way." She adds, "Each generation brings something valuable. And they all learn from one another."


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DESIGN IN THE FAMILY

"We're energized and ready to move Brunschwig & Fils in a new direction."



Olivier and Susannah Peardon



Brunschwig & Fils

WEAVING HISTORY

When 34-year-old Olivier Peardon was asked by his father, Thomas P. Peardon, Jr., to succeed him as President and Chief Executive Officer of Brunschwig & Fils, his mission was clear: invigorate and expand the brand to appeal to the new generation of designers and their clients, while maintaining the century-old firm's impeccable reputation. To meet his objectives, Peardon has remarketed the Kirk Brummel Collection (a thoroughly modern counterpoint to Brunschwig's traditional designs), appointed a new design director and furniture designer, and commissioned his wife, Susannah, an interior decorator, to redesign the New York showroom.

Achille Brunschwig established the firm in 1900 as a tapestry-weaving mill in Aubusson and Bohain, France, expanding it quickly to include printed and woven silks and cottons. By 1925, his son, Captain Roger E. Brunschwig, was running an international company with showrooms in the States. When Brunschwig joined General de Gaulle in London in 1941, his American wife, Zelina, an interior designer, took over, substituting parachute cloth for silk, unbleached muslin for linen, and producing designs at American mills. With the war's end and her husband's return, she became Brunschwig's design director, collaborating with historians and museums on noted reproductions, enriching the company's archives. Thomas P. Peardon, Jr. and Murray Bartlett Douglas, the Brunschwigs' nephew and niece, guided the company through the millennium, introducing furniture, lighting and accessories into a mix of more than 22,000 fabrics, 1,200 wallcoverings and trimmings available in 26 showrooms worldwide.

Olivier Peardon's plans amplify a return to Brunschwig's roots: "We will concentrate on luxury, edit the collection to invest more in each fabric and institute true luxury service."

Peardon continues, "This is an exciting moment in Brunschwig's history; I'm fortunate to have so many creative people on my team. We're energized and ready to move Brunschwig & Fils in a new direction."


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DESIGN IN THE FAMILY

"Building a bathroom is not an everyday activity, and Waterworks is not an everyday company."



Robert, Barbara and Peter Sallick



Waterworks

THE COMPLETE BATH EXPERIENCE

Transforming the nature of the bath interior from purely functional into an environment of true design required a revolution. That's what Waterworks has sparked since opening its doors in 1978.

Samuel Grogins launched his Danbury, Connecticut-based plumbing supply business in 1925 with a straightforward mission: to offer the best mechanical parts around for the purpose. When Grogins' daughter, Barbara, and her husband, Robert Sallick, took charge of the family firm in 1978, they devoted themselves to producing elegant, brilliantly engineered products in a spectrum of styles, providing a treasure trove of design possibilities for an often overlooked (and usually white) space.

The Sallicks' son Peter, who joined in 1993, has the company flowing into every aspect of the bath experience: superior fittings and state-of-the-art fixtures in mahogany and maple furniture bench-made by master craftsmen; architectural surfaces from Venetian glass and stone mosaics to ceramic tile; Egyptian cottons and linens; handmade accessories in leather, pewter and wood; and apothecary from French-milled soap to candles and bath gels.

Today Waterworks is highly regarded for the aesthetic sensibility and technological ingenuity of its in-house design staff, as well as its relationships with leading interior designers and artisanal factories and ateliers around the world. The Waterworks made-to-order program permits unprecedented customization across the product range, while Waterworks Studio addresses baths with more basic needs. And the bath furniture collection makes selecting furniture to complement fittings and surfaces a much easier process.

The Sallicks continue to innovate, and Waterworks continues to increase its nationwide network of stores by holding fast to Samuel Grogins' original purpose. As Peter says, "Building a bathroom is not an everyday activity, and Waterworks is not an everyday company."


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DESIGN IN THE FAMILY

"True to my Italian heritage, I believe in family values."



Dario, Anna Paola and Alberto Snaidero



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In time, Snaidero divided ownership and management among his children, including his son, Dario, who joined after earning a Ph.D. Dario opened his own independent —but related—family business in Toronto in 1979 to serve as the parent firm's exclusive North American distributor. In 1985 he moved his Snaidero USA headquarters to Los Angeles and in the ensuing 20 years, has cultivated Snaidero USA into a two-pronged powerhouse, thanks to close, family-style relationships with employees and dealers: a multi-housing division works with developers and builders across America on fitting out the kitchens of new structures, and a retail division with 28 corporate showrooms and studios markets Snaidero's customizable modular kitchens (with cabinetry, countertops, hardware and more designed by Ferrari's Pininfarina and architect Massimo Iosa Ghini, among others) in North and South America.

"True to my Italian heritage, I believe in family values," says Dario. As Snaidero and his wife, Anna Paola, the company's vice president of advertising and public relations, contemplate their next steps, potential diversification into related products such as bathrooms, closets and home accessories seems possible, even likely. The two know one thing for certain: Alberto, their 23-year-old son, will join Snaidero USA after finishing a master's degree in international law and gaining some business experience. That's the family way.



"Contrasting symmetry and
stylized detail bring uncommon elegance to the kitchen environment."

snaidero

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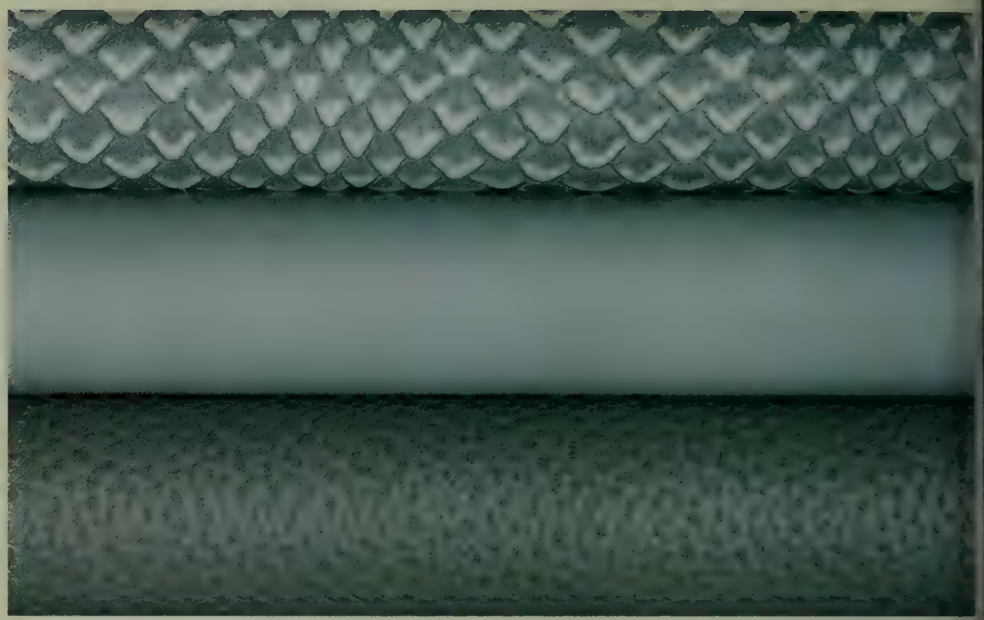
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DESIGN IN THE FAMILY

"Quality leather doesn't wear out; it wears *in*."



Edelman Leather

THE TRADITION CONTINUES

"Companies don't make leather and furniture," says John Edelman. "Families do."

He should know. His parents, Teddy and Arthur Edelman, have produced European full-grain aniline-dyed cowhides and calfskins for more than 50 years—like their fathers before them. Today, Teddy and Arthur serve as co-chairmen; John Edelman, their sixth child, is president.

By 1954, the couple had moved the family tannery into the fashion world, becoming the industry's primary leather company through uncompromising standards and innovations in color and texture. Adept talent spotters, they employed a young Andy Warhol for graphics.

After winning Coty and Neiman-Marcus fashion awards in the 1960s, the Edelmans specialized in leathers for interiors—upholstery, walls and floors. Edelman Leather now produces more than 60 types of leather in 700-plus colorways in its tanneries. Much coloring is done at the firm's New York State plant.

John Edelman, half Arthur's age, powers the company with youthful enthusiasm and passion. Edelman Leather has added Edelman Furniture, a meticulously crafted collection reminiscent of French designs of the 1930s, available through their showrooms—in all Edelman leathers. And Herman Miller's Eames Collection and Geiger International now have Edelman leathers as options.

A lifetime in leather has taken the Edelman family around the world, from the dye pits of Morocco to New Guinea, Asia, Africa, India and Europe. Southern European raw hides, treated at the best Italian tanneries, are the firm's foundation.

The Connecticut-based company has eight showrooms nationwide, and representation in every major U.S. city, plus Montreal, Toronto, London, Hong Kong, China, Singapore, Turkey, Dubai and Australia. An Edelman family member inspects every hide prior to shipping. As Teddy says about leather's timelessness, "Quality leather doesn't wear out; it wears *in*."



PHOTO: BONNIE EDELMAN

Teddy, John and Arthur Edelman

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DESIGN IN THE FAMILY

"I always think of our company as evangelistic. I really do feel there is a sacredness to what we do here..."



Clockwise from upper left: Laura Romanoff, David Berkowitz, Michael Gutwaks, Maya and Joyce Romanoff



Maya Romanoff

DESIGN ANTHROPOLOGY

A student of archeology, anthropology and art in Berkeley in the 1960s, Maya Romanoff never planned the future. Today he is an artist, innovator and director of the Maya Romanoff Corporation, a leading source of wildly imaginative surface materials for walls, from abaca to mother-of-pearl.

Post-university odysseys first exposed Romanoff to textiles as wearable art, and time in the couture houses of Paris taught him business skills. At Woodstock, he discovered tie-dye, and the spirit of invention that propelled him from couturier to textile artist on a grand scale.

Romanoff established his Chicago-based company in 1969 to produce functional art from common materials used in unusual ways, reveling in the transformative process: "I want to let the piece speak what it needs to say," he says, "to let the materials and methods teach and inspire the result." Such bold vision led to the industry's first widely available handcrafted, resist-dyed fabrics and floor coverings in 1976; in the 1980s, he adapted an ancient Japanese papermaking technique to create modern wallcoverings.

Romanoff's 50-person business is a family affair. His wife, Joyce, is president; niece Laura, vice president of sales and marketing; son-in-law David Berkowitz, executive vice president of operations. Stepson Michael Gutwaks just joined the firm.

While Romanoff has always worked with fabrics, vinyl and wood, he has lately begun exploring such natural materials as gold leaf, mica, abaca and seashells. Beadazzled, a recent collection of wallcoverings made from tiny glass beads, earned a permanent place in the Cooper-Hewitt National Design Museum.

Romanoff remains taken by the tactile and sensory qualities of his work, developing new ideas while upholding the integrity of existing products. "I always think of our company as evangelistic. I really do feel there is a sacredness to what we do here, and that we make ourselves better in doing what we do."


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DESIGN IN THE FAMILY

"Our goal is to continue to create designs that combine Old World craftsmanship with the intrinsic beauty of wood... pieces that will be enjoyed for a lifetime."



Bruce, Maurice and Michael Donenfeld



Fremarc Designs

TRADITION PLUS TECHNOLOGY

After 35 years in business, Fremarc Designs has evolved into a leading manufacturer of finely crafted, handmade wood furniture. During the same period of time, both the vision and the leadership of the company have passed from one generation to the next.

The company that Maurice Donenfeld founded in 1971 started out making fine cast and wrought-iron pieces. Today, Fremarc Designs is renowned for its timeless designs, crafted from premium-grade hardwoods and complemented by a broad range of hand-applied finishes—the result of a synthesis of Old World artistry and modern computer-aided milling processes.

The firm has long since crossed the threshold of the second generation. After spending countless summers working on the factory floor, in showrooms and on the road, sons Bruce and Michael joined the company full-time shortly after college graduation. They now serve, respectively, as head of operations and head of sales and marketing, furthering their father's passionate pursuit of excellent design, craftsmanship and service.

The Donenfelds pride themselves on the vast array of handcrafted seating, occasional tables, dining, bedroom and entertainment pieces turned out by 175 employees, master woodworkers among them. The entire line is manufactured in the company's 75,000-square-foot facility in City of Industry, California.

Says Michael about the results of the company's transformation, "We were able to reposition ourselves in the early 1990s, and today we are featured in 25 design trade showrooms and leading furniture dealers across the country. Our goal is to continue to create designs that combine Old World craftsmanship with the intrinsic beauty of wood... to manufacture pieces that will be enjoyed for a lifetime, and last well beyond."



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For more information, see the AD Directory, page 26

Eddie Jones

Architect Eddie Jones has designed buildings for locations outside his home state of Arizona, but in order to glean his distinct signature, one must come to the desert. There, in his unique responses to both client program and site, it's clear that Arizona's frequently unforgiving terrain is the perfect setting for this work; so much of what comes from Jones's hand draws from and complements the high drama of the desert. For an architect who counts among his heroes Frank Lloyd Wright, Bruce Goff, Paul Rudolph and Louis Kahn, often what begins as a shape found in nature finds manifestation in forms that show a certain allegiance to Modernism or Expressionism, or both. Many of his buildings blur the distinction between interior and exterior space. Some are constructed with ecologically sound materials. The constant in his work, however, is the element of surprise; inside his architecture, unexpected ways of letting the sun and moon enhance the experience of a space abound. Nearly three decades after launching the Phoenix-based Jones Studio, which Jones runs with his brother Neal, the Oklahoma native continues to benefit creatively from what surrounds him naturally, just as Frank Lloyd Wright, whose Taliesin West in Scottsdale has inspired Jones, prescribed so long ago. "Whenever I'm confused or frustrated," Jones says, "I just ask nature what she wants."



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r more information, see the AD Directory, page 267.

Richard Landry



ANUARY 2006

"Pay attention to every little detail, but never lose sight of the big picture."

We ask a lot of questions, and we often challenge our clients to truly pay attention to the way they actually live in their home, the way they entertain, how they see themselves in five, 10 or 15 years," architect Richard Landry says of his approach to working with a new client. His Los Angeles firm, Landry Design Group, which he established almost 20 years ago, has realized more than 250 residences, many of them large in scale and for high-profile clients. Michael Bolton, Kenny G, Eddie Murphy and Rod Stewart are among the celebrities who have commissioned the architect. "Although we're known for working on large-scale homes," says Landry, "our clients are usually concerned with the scale of the rooms, making sure that they're practical without being oversize. What makes our homes large is the simple fact that they incorporate several bedroom suites and many additional rooms, such as gyms, theaters, playrooms, home offices, project rooms and proper storage." While some architects pride themselves on having a signature style, Landry has built his practice on "diversity—from modern to classic," as he says. "What unifies our projects," he adds, "is the attention to details and responsiveness to our clients' requirements, regardless of style." That philosophy, along with the homes that have been born from it, is the subject of a new monograph, *Modern to Classic*.



Tel.: 310-444-1404
www.landrydesigngroup.com

For more information, see the AD Directory, page 26

Legorreta + Legorreta

Somewhere in the history of architecture we forgot to design with the environment in mind, perhaps because of the availability of new technologies. It's important to respect and respond to the natural site," says architect Ricardo Legorreta. The modern structures he and his son Victor design, marked by the use of color, light and water, underscore this vision. "It's important to go back to the principles of traditional design," says Victor Legorreta. "Vernacular architecture has always inspired us." The two are not slaves to trends. "Architecture has become fashionable, and that is dangerous," says Ricardo Legorreta. "You can have fashionable cars or clothes, but architecture is different. We need to look for solutions that represent the times but do not fall out of fashion." Though the architects are aided by technology, they use it judiciously. "Technology is changing faster than we can understand it. The risk is that architects will design around a new material, or a new system, rather than using it as a tool to create better buildings," says Victor Legorreta. Their 60-member firm is bringing this philosophy to projects worldwide, including a beach house in Brazil, a lakefront estate in Mexico and a house in Carmel, California. As Ricardo Legorreta sums it up, "The speed at which we are living today highlights the difference between good architecture and architecture that is trendy but transitory—good architecture stands the test of time."



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"Light—natural or artificial—cannot be ignored. Nor should it be used with a technical mind. Light belongs to the spirit." *—Ricardo Legorreta*



MAY 2005

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Scalamandré

PRESENTS



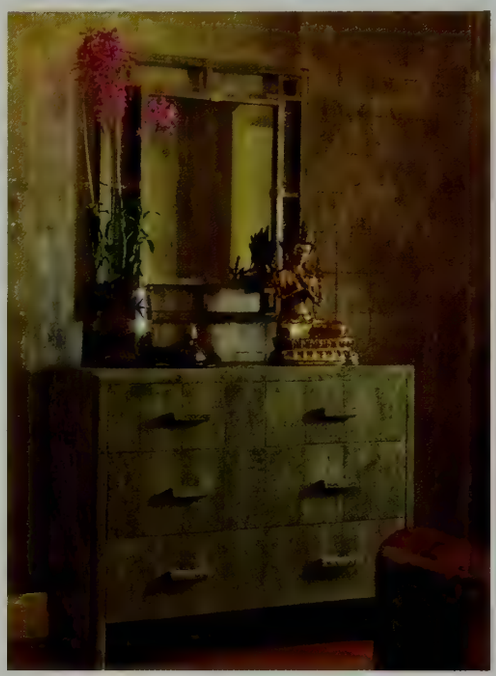
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Photography/David Heinen

Interior Design by Steven Volpe
Text by Therese Bissell
Photography by Matthew Millman



RIGHT: "It became the primary source of inspiration for the entire project," designer Steven Volpe says of the 19th-century *tagasode* hanging in the living room of a San Francisco apartment. Calvin Fabrics linen velvet on sofa. Bergamo pillow fabric. ABOVE: In the entrance hall, a bronze Tibetan Buddha is atop a shagreen-covered Art Déco chest.

"She's very fashion forward and acutely aware of cultural trends," interior designer Steven Volpe says of the client for whom he remodeled a 1920s apartment in the Pacific Heights neighborhood of San Francisco. "But she acknowledges the fact that unlike things of the moment—new shoes, new bags—great rooms don't come with a date stamp. We were in full agreement that one's living space should transcend hipness: that at home, especially, a timeless aesthetic is always correct."

The 3,000-square-foot apartment makes up the third floor of an eight-story residential building with surrounding vistas of the city and the bay. The owner and her late husband had lived there for more than two decades; upon his death, she approached Volpe, who had previously done a commercial interior for her, to adapt the residence to her evolving living style. Originally, the program was to add a dressing area to the master suite. Once into the renovation, however, she said what are most often to a designer the magic words: "I would like for you to look at this as a larger project." Volpe's refinements ultimately involved



Asia Meets Moderne

IN SAN FRANCISCO, A TAILORED BLEND OF EAST AND WEST



stripping the entire apartment to its bare walls and converting four bedrooms into a revamped master suite, a study and three dressing closets. He would also completely redo the elevator lobby, entrance hall, living room, dining room, sunroom and breakfast area.

Commencing the expanded scope of the project, designer and client went to New York for a week of concentrated exploration. Their first significant find was an early-19th-century Japanese *tagasode* similar to one in the Metropolitan Museum of Art: a depiction, in silk and gold thread, of geisha accoutrements titled, appropriately, *A Place of Her Own*. "That was the starting point," Volpe says of the wall panel that now commands the living room and hangs on axis with the apartment's entrance, "the inspiration from which we pulled the palette and the whole Tokyo/Shanghai-crashing-with-Paris theme."

The furnishings are eclectic, primarily a mixture of 1940s and '50s French, 18th-century Japanese and Chinese and mid-20th-century American; contemporary artworks integrate with groupings of fine porcelain vases and other collected objects. Detailing his selection of pieces by Ramsay, Jansen, Baguès, Jacques Adnet

His client "requested a simple, clean, modern yet timeless aesthetic" that meshed with her professional and social lives, recalls Volpe (above). RIGHT: The designer chose a muted, neutral palette to highlight the dining room's important furnishings —a set of early-20th-century klismos chairs and a 1950s Venini glass chandelier—and art. The photograph is by Michal Rovner. Chairs, Therien.







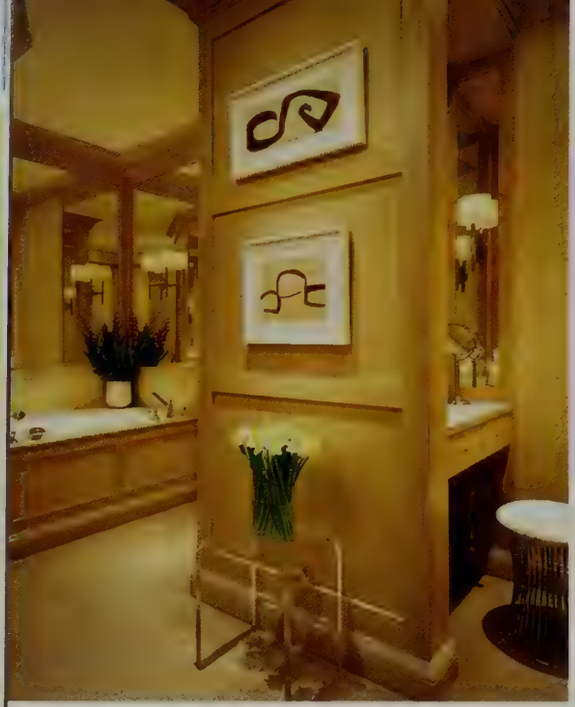
OPPOSITE: The sunroom, like the rest of the apartment, was revamped: "It was treated as an extension of the dining room and as a counterpoint to the axis from the entrance hall," Volpe explains. Late-18th-century fauteuils from Therien. ABOVE: In the study, cabinets faced with the same bamboo as the shades, from Conrad Hand Woven Window Coverings, hide bookshelves for "a seamless, uniform appearance," the designer remarks. Hermès carved boxes rest on the Jean-Michel Frank desk. Lisio desk chair chenille.

and Jean-Michel Frank, Volpe says, "The French Moderne point of view seemed to me the perfect foil for Asian accessories." Furniture not acquired through galleries or at auction is, for the most part, by Steven Volpe Design, including a linen-velvet-covered sofa and the hand-carved oak (with crocodile-stamped leather) bed.

The dining table, of quarter-sawn oak with brass inlay, was custom-designed by Volpe to precise functional requirements. "It had to seat a certain number for dinner parties and break down to smaller sizes for everyday use," he explains. "It also had to stand alone but be neutral enough to work with the chairs, which tend to read as sculpture." Designed for the Villa Kerylos on the French Riviera, now a house museum built in the classical Greek style during the Belle Époque, the elmwood chairs had been deaccessioned by the museum, purchased by an antiques dealer in San Francisco and delivered to a restorer there in preparation for display. "I happened to be at the restorer's checking on something when I saw them," Volpe recalls. "I arranged to take one for my client's approval and virtually flew the distance to her office, I was so thrilled with the discovery."

There remains no vestige of the former apartment, whose look was, Volpe remarks, "high 1970s." Small windows fronting "disposable" views had been covered with painted lattice, since an infusion of natural light was not a design priority. He opened up the rooms by eliminating connecting doors in the living areas; his use there of a pale, sheer wool for the draperies lends the perimeter a diaphanous quality. Softly reflective surfaces and subtle shiftings of textures and shades—the tufted lounge chairs in the living room, for instance, are each covered in pig suede of an almost imperceptibly different tone—further work to capture and contain daylight.

To effect a softly luminous entrance procession in day and night, Volpe installed in the entrance hall the same silver-and-white-gold tea paper ("It evokes that special glamour of the '30s and '40s") that he used in the elevator lobby. He emphasized, in applying a decorative pattern of linear moldings, the barrel-vaulted ceiling, thoroughly transforming what had been a "dark, cavelike" introduction to the residence. Moldings continue in the apartment as a unifying element; the doorways first seen from the elevator are also of a piece throughout, Volpe



having standardized the degree of curve in their arches and made arches where none had existed.

Volpe, who had worked with California interior design luminaries Anthony Hail, Eleanor Ford and Tony Machado before establishing his own practice more than 20 years ago, prides himself on spaces whose contents are particularly well chosen: "There's not a lot of superfluous furniture floating around in my rooms," he says. "My whole thing is about quality and how to thread the way someone wants to live with my vision. What I was aiming for here can be compared, in a sense, to my client's old Hermès handbags. After years and years, and having been made by the best hands, they're the items in her wardrobe that are the simplest and most beautiful: both classic and modern, and very personal."

Still, the woman loves fashion. "It's fun for her," Volpe says. "She opens the door to her closet and says, 'Who do I want to be today?'" Which makes a harmonious and quiet environment all the more desirable, if not essential. "There is so much color, so much visual stimulation, in her life otherwise. I created a relief from all that: the home as a restrained, exquisitely tailored backdrop." □



ABOVE: Using inset mirrors, Volpe created the illusion of space in the small, windowless master bath. Waterworks vanity mirror. RIGHT: Volpe, working with his client, assembled a collection of midcentury French pieces, including a circa 1950 Line Vautrin sunburst mirror and a 1945 gilt bronze René Prou stool. Lisio bedcovering and pillow fabrics. Shades from Conrad.


client's Hermès handbags. They're classic and modern and personal."

For more information, see the AD Directory, page 267

Sally Sirkin Lewis



JULY 2004

"Very rarely do I put furniture against a wall. I float it in the middle of the room, so there is space around it. That gives a room scale."

It's a subliminal feeling. When I walk into a room, correct scale and proportion always give me a sense of serenity," says designer Sally Sirkin Lewis. Her contemporary interiors, grounded with classic details, reflect this eye for symmetry. "A modern house doesn't have to be all steel and glass," she says. "Palladian architecture continues to inspire me. It has clean, uncluttered lines and wonderful balance. And there's an absence of vulgar opulence." Lewis's judicious use of color is evident in all her work. "I've been described as the 'beige lady,' but I love color. I've never designed an all-beige room. When I work with art collections, I use linen tones, ivory and accents of black and brown—any color that fits the envelope of a room." The designer is equally creative in her use of furnishings. "I try to interject one or two styles of furniture into every space," she says, "be it 18th-century French, Swedish, Russian or Ming." She is bringing this aesthetic to projects in Moscow and Chicago, and she recently opened a new J. Robert Scott showroom in Chicago and remodeled another in New York. And what does she think is the biggest misconception about her profession? "Many people think using a design professional means they'll lose their identity, but that isn't the case. I don't like trends. I design for the long term. I'm as consistent as the day is long. Clients can come to me 20 years later and know what they're getting."



Tel.: 310-680-4367
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For more information, see the AD Directory, page 267

Donna Livingston

Los Angeles–based designer Donna Livingston knows a thing or two about details: "Most of my clients don't understand the scope of a project until it's well under way," she says. "Creativity is only half the job. This is a complex business. The management of purchase orders and invoices, deadlines and deliveries is a challenge. But I love the process because I have a passion for details." Her interiors, influenced by a love of Asia, reflect this eye for the finer points. "A home is not complete without a layering of fabrics, art and accessories," she says. "And I incorporate a wide range of furniture, more than I used to. It's exciting to be eclectic—Asian pieces can rub shoulders with Biedermeier, Charles X and Regency." Livingston sees a great deal of change in the use of new materials. "I continue to find the old reinterpreted into the new," she says. "The bergère has metamorphosed again and again. Developing technologies are making it possible to use materials such as glass, leather and wood in new ways. I try to incorporate these pieces into my projects while retaining my design integrity." Livingston finds the Internet goes a long way toward helping her achieve her goals. "Geography is no longer a limitation to sourcing the finest antiques, fabrics and rugs," she says. "The computer brings endless options to a designer's fingertips. That's important, because design can be a challenge—but it's also an art form."



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"Be courageous and mix different periods and styles, such as French, Asian and contemporary."



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For more information, see the AD Directory, page 267

London Boone



OCTOBER 2004

"Never have a bed over 27 inches high. You don't want to take a running leap from across the room to get into bed." *—Mimi London*

The beauty and naturalness of the American West have always informed Mimi London's interiors. "In the beginning, much of what I did was entirely organic," she says. "I made furniture from tree trunks. It was an intuitive process. My work has become a bit more structured over time, but nature still inspires me every day." While London designs and creates pieces for her furniture company, Mimi London Inc., her partner, Mark Boone, focuses on interior design. "I do whatever a project calls for," he says. "I've noticed that clients want to be more discreet these days. They're building houses for themselves, not for everyone else. That's a good change. Our interiors have become more casual and larger in scale to match the trend." But casual does not mean uniform in color, as Boone points out. "I use a bit more color than Mimi, but we agree that there's a lot of sameness out there. There's a lot of brown furniture. Let's just say, 'No more soy sauce, please!' Color can set a design apart." The biggest challenge London feels designers face? "I wish clients would relax more. They see what they consider to be a problem and try to solve it themselves rather than letting the designers and architects call on their own creative repertoires." Boone concurs: "We create comfortable yet luxurious interiors that embody the owner's personality—but then we add that touch of magic."



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Suzanne Lovell

People often think designers aren't connected to the architectural process, but we are. Each is completely dependent on the other," says Suzanne Lovell. "We take an architectural approach to our work, which is informed by historical reference and a true understanding of our client's style and needs." This philosophy is evident in the Chicago-based designer's interiors. "It's important to layer architectural elements, colors and textural materials to create a cohesiveness from start to finish," she says. This is necessary, she explains, "because of the increasingly sophisticated client base. Technology has given the public access to good design ideas. The result is that people have much higher standards. There's a thirst for new ideas and better craftsmanship on a global scale. We're responding to that." Lovell believes this includes being environmentally savvy. "People are more aware of the environment now. We explore the environment as an approachable fine art." For example, her new fabric collection is made with noncarcinogenic dyes and natural materials. The goal of her 35-member firm, she says, "is to create timeless spaces with a well-edited aesthetic and knowledgeable taste." And what is the most important thing a designer can bring to a project? "A client recently paid us a huge compliment. He said, 'Forget that you are amazingly talented and diligent designers. What you provide is peace of mind.'"

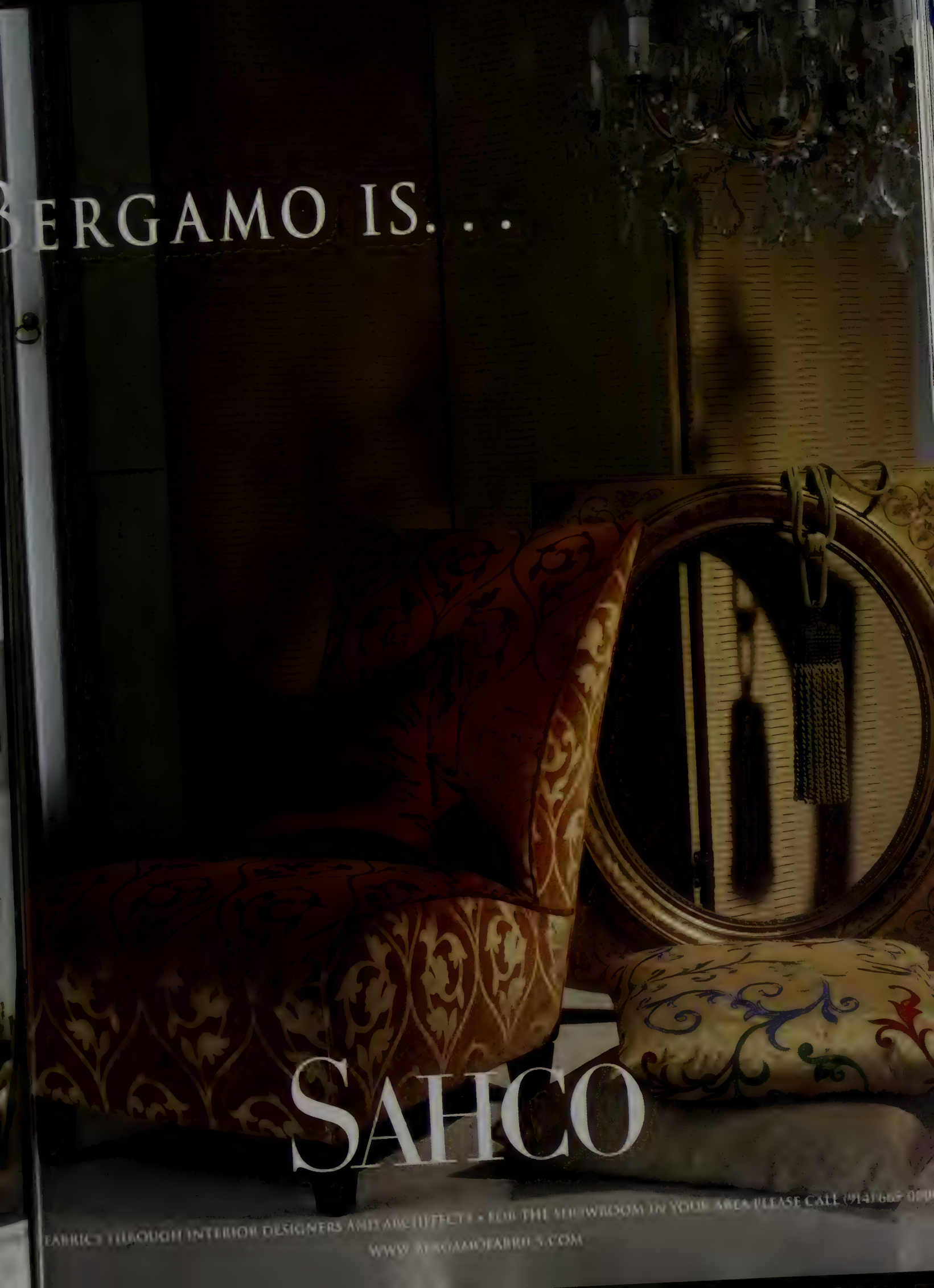


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"Mix warm and cool colors in every palette. The balance of the room will feel more natural and inviting."



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Ron Mann



MAY 2007

"My signature color is raw umber. I use it for black; I use it *with* black—used together, raw umber gives dimension to black."

In the last two decades design has actually revolved—whirled, it seems—out of control," says Northern California–based designer Ron Mann. "The past, present and future have all been produced and marketed. This creates a nightmare of choices for clients. Burning through that labyrinth is the designer's job." Mann is comfortable with the challenge. His modern interiors, "sparked with classical elements and furnishings and quality art," he says, are also unmistakably shaped by his love of the environment. "I get help from the greatest designer: Mother Nature," he says. "I'm going green in my own home and will continue to press my clients in that direction. I've always advocated going with natural materials and fabrics." Is there anything he hasn't tried? "Fur sinks," he says with a laugh. "But seriously, design is a reflection of the world around us and also creates the world." Mann's passions extend to combatting global warming and conserving the world's resources. "I tell my clients how to cut their electrical usage in half without suffering at all," he says. The designer is equally enthusiastic about technology. "It's the salvation of this profession," he says. "Design used to take enormous amounts of time. Now it's possible to visualize a concept before anything is even built. This makes the client feel more secure. Then designers can do what they really do: create wonderful interiors—bottom line."



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r more information, see the AD Directory, page 267.

Peter Marino

A house is like a person. First you notice the overall size and scale. Then the exterior and, finally, the personality therein," says architect Peter Marino. "If a design is schizophrenic and there's a disconnect between the architecture and the interior, it's usually unpleasant. If it's harmonious, it's a very pleasant place to be." For Marino, architecture and interior design have always been inseparable, and he is renowned for integrating the two. "My approach to a building, to an interior, to a piece of furniture, to a water glass, is always the same," he explains. "How does a human feel in relation to it? Does it function? Is it beautiful?" He recently applied these principles to the Oriental Gallery of the Zwinger Museum in Dresden, Germany, as well as to luxury-brand retail stores and residences around the globe. Since he began practicing—around three decades ago, with Andy Warhol as his first client—the tools of his profession have changed, particularly in the past 10 years. "It's much more exciting," he says. "Computers have liberated us from boxes and have allowed more sculptural architecture to be built. Technology has enabled us to produce designs and working drawings that we couldn't have produced before." He adds, "Today I'm much freer, more experienced and able to create new and exciting designs as never before." What have we yet to see in architecture? "Floating pavilions—nonearthbound, that move through the air."



Tel.: 212-752-5444
www.petermarinoarchitect.com

"I prefer either very dark parquetry to frame the carpet or very light, never medium brown, which dulls modern walls."



APRIL 2006

For more information, see the AD Directory, page 26

Martynus-Tripp



NOVEMBER 2005

"I often look to my kitchen for color inspiration—look at the beauty of a pomegranate red paired with a ripe green olive." *—Martyn Lawrence-Bullard*

My career was acting, which I still love and would have pursued if destiny hadn't changed the course of my life," says designer Martyn Lawrence-Bullard (left). "The director of a movie I was in came to my home and loved it and hired me to do his offices—he gave me an instant new career." Since opening his Los Angeles firm in 1996, he and his partner, Trip Haenisch, have brought a relaxed elegance and worldliness to their interiors. "Beauty and diversity are key to good design," says Lawrence-Bullard. "As Oscar Wilde said, 'All beautiful things belong to the same age.'" The former actor isn't averse to tracking trends: "I think there will be a '70s revival soon. We'll see a bold use of pattern and a fearless concoction of color." Color is something Lawrence-Bullard and Haenisch are not afraid to use. They combine a variety of palettes with textural materials for a richly layered look. And they take their cues from nature as well. "We strive to be environmentally aware," says Lawrence-Bullard. "We use reclaimed materials for flooring and to build our furniture. It gives the pieces a rich patina." Apart from interior design, the two have created lines of fabrics, custom furniture, candles and rugs. Of his busy schedule, Lawrence-Bullard says: "If I could change one thing, it would be to add more hours to the day. More time to create comfort and ease in all things."



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r more information, see the AD Directory, page 267.

Margaret McCurry

Big isn't necessarily better, according to architect Margaret McCurry. "The size of homes has become so inflated in relation to the site in recent years that the uniqueness of the architecture and the site is lost," she says. "These McMansions consume natural resources and contribute to the loss of interaction between family members." McCurry, who started her career in the late 1960s and merged her firm with that of her husband, Stanley Tigerman, in 1982, is known for modern houses that demonstrate her love of vernacular architecture and fondness for classicism. Her philosophy is simple: "My client's personalities, environmental concerns and the site configuration are all grist for my creative mill," she says. "Buildings are an amalgam of the owner's personality and the characteristics of the site." There is one aspect of her profession that she believes potential clients don't understand: "People think hiring an architect is too expensive," she says, "but our artistic training as spatial problem solvers can help move a project forward with satisfying results." McCurry feels "green" design can also help shave costs. "I've tried when possible to practice passive solar architecture, orienting buildings correctly and using cross ventilation to minimize energy consumption," she says. "More of my clients are investing in solar and geothermal heating and cooling. They benefit the environment and represent a real savings."



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"Global warming is a fact. Independence from foreign resources should be a goal. Use environmentally correct materials."



For more information, see the AD Directory, page 26

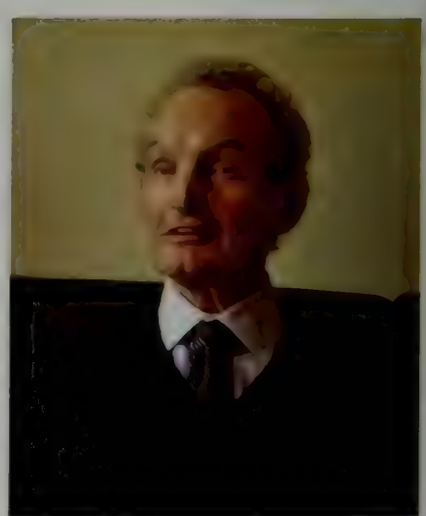
Mlinaric, Henry and Zervudachi



MARCH 2005

"You must think things through, for an interior has to last. It's important to anticipate everything you might need in the future." *–Hugh Henry*

For over 40 years David Mlinaric brought an understated formality to the homes of an elite clientele, including Lord Rothschild, Paul Getty and Sir Mick Jagger. Now that Mlinaric has retired, Hugh Henry and Tino Zervudachi are carrying on the tradition with an eye toward the future. "Design has become much less rigid," says Henry (right). "The good of every period is appreciated for its worth. A 20th-century piece can easily work with one from the 17th century. We are attuned to that. Design in the future will depend on the invention of new materials, ones as exciting as plastic was in its day." The designers' classic, uncluttered spaces are characterized by a subtle use of color. "Being Scottish, I love monochromatic rooms and hues of gray," says Henry. "At the same time, many designers eliminate color variances altogether. That's a mistake. There is nothing worse than using no color." Mlinaric, Henry and Zervudachi, based in London and Paris, is completing projects as far afield as Athens and Tokyo. "The ease of travel has made it possible to be influenced by cultures in every corner of the world," Henry explains. "A project should be dictated by the client's desires but also by the culture of the region, as opposed to a one-size-fits-all aesthetic." Zervudachi agrees: "Our goal is to provide as beautiful and comfortable a home as we can manage while respecting the structure itself."



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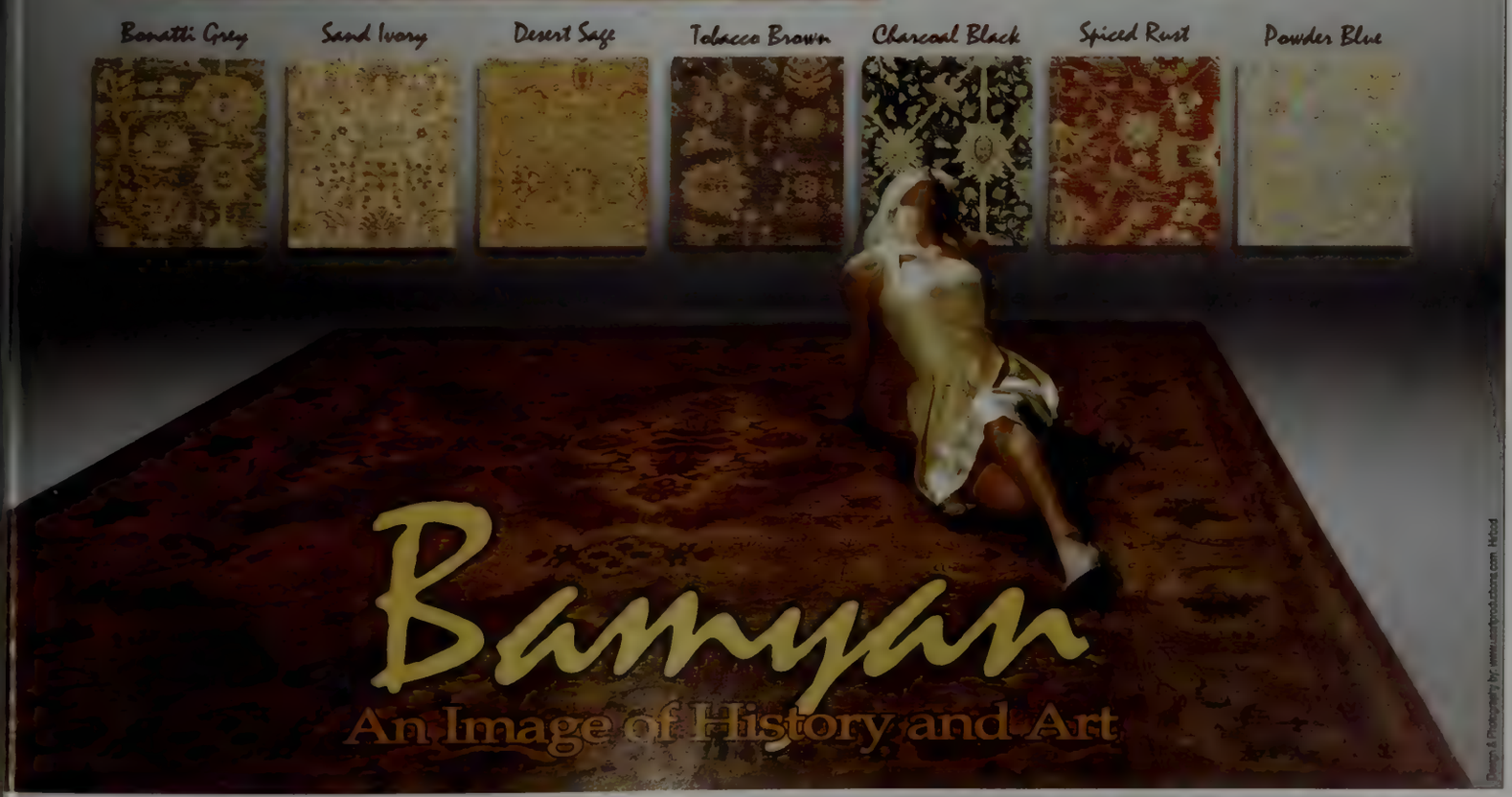
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Juan Pablo Molyneux

While some people view their work as a career, Juan Pablo Molyneux, who cheerfully divides his time between offices in New York City and Paris, with residential projects that take him all over the world, sees interior design as an integral part of his being. "It's so much a part of my life that it has become a constant in my thoughts and actions," he explains. When working on a project, he says, he finds he can visualize the result even before he has begun. "It's as if we designers and architects have read the last page of the novel." Getting his clients to share that vision is just one of the challenges he welcomes. Assisted by his staff (20 in New York and eight in Paris), he is currently at work on an ongoing design in Moscow and an "extraordinary" project on a private island in the U.S. Virgin Islands. When he first sees an interior, he says, "I always notice the play of volumes, their relation to one another and also the neatness of the space." Molyneux, who regards trends as something of a "failure of perfection," says, "If I design the perfect building with proportion, harmony, historical and contemporary references, there is no trend." But the designer also believes that new directions in interior design and architecture "always have a lot to do with politics and power. If China, which had such an influence on Europe in the 17th century, opens its doors, we could see a renaissance of Orientalism."



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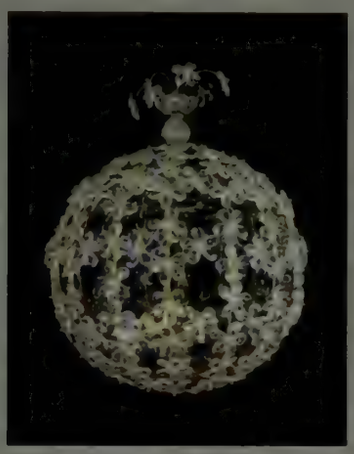
"In architecture and interiors, do not leave humor out—it is as important a component as balance, proportion and coherence."



continued on page 210

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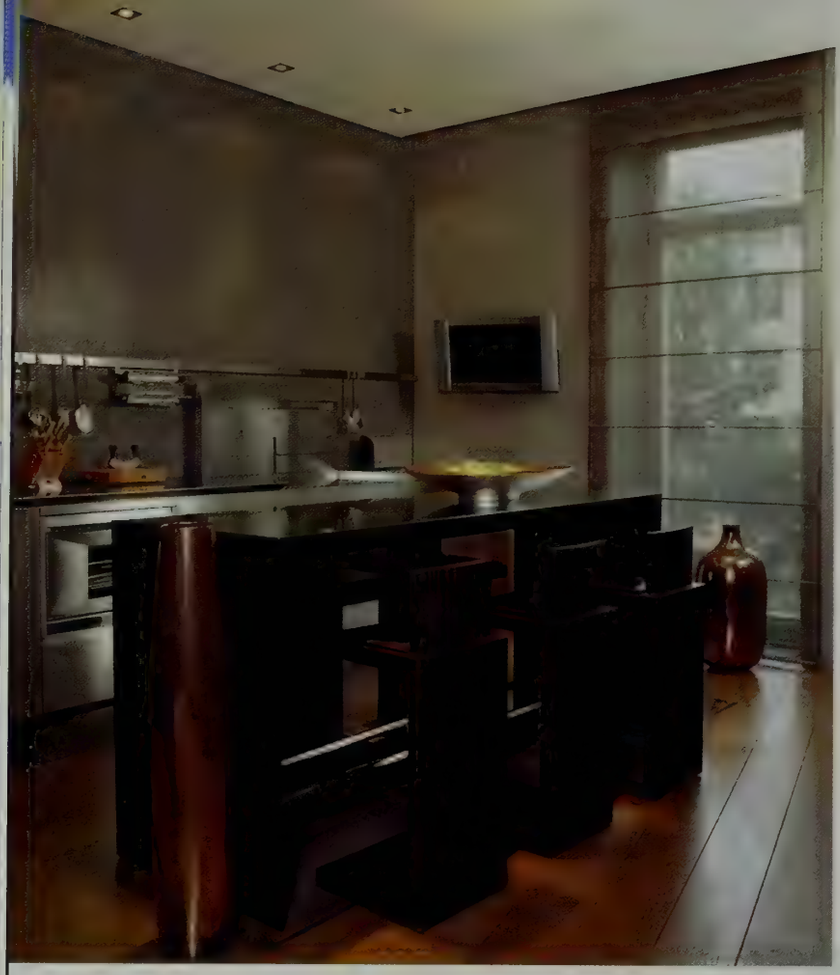


Modern Drama in MOSCOW

MASCULINE TOUCHES GIVE A RESIDENCE NEAR THE KREMLIN A COOL ELEGANCE

Interior Architecture by Dmitry Velikovsky
Interior Design by Dmitry Velikovsky and Gulia Galeeva
Text by Christopher Hall/Photography by Tim Beddow

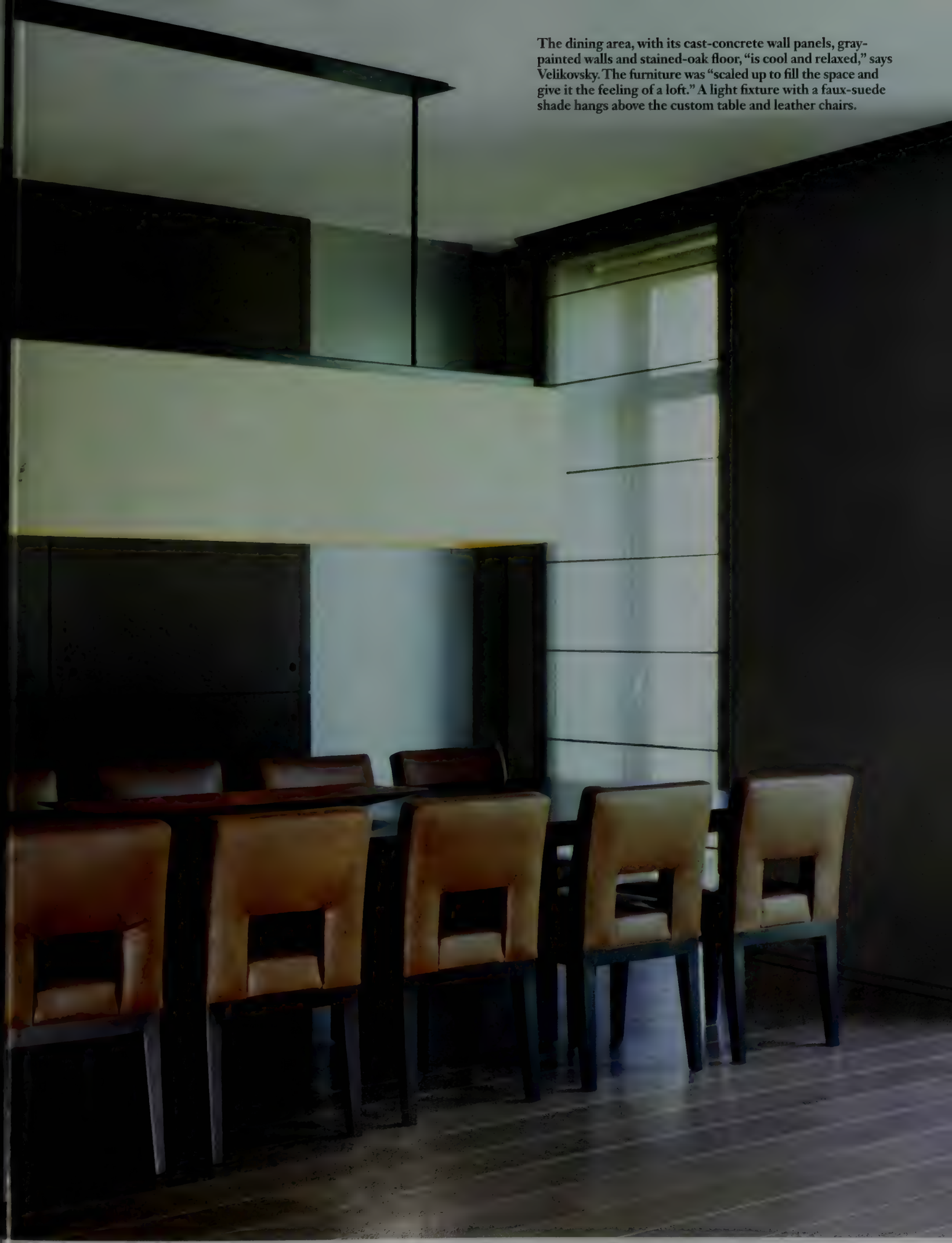
"It has a masculine minimalism," architect Dmitry Velikovsky says of the apartment in Moscow that he created for Oleg Baybakov with designer Gulia Galeeva. ABOVE: The entrance hall "is a floating space that leads to the private areas," says Velikovsky. The sculpture at rear is by Aidyn Zeinalov. LEFT: Overscale furnishings decorate the living area. A Mikhail Tikhonov painting and a Chinese statue flank the mirror. The 1960s swivel chair is Scandinavian. A bronze sculpture by Botero is on the low table. Sahco sofa fabric; black sofa pillow fabric, Lelièvre.



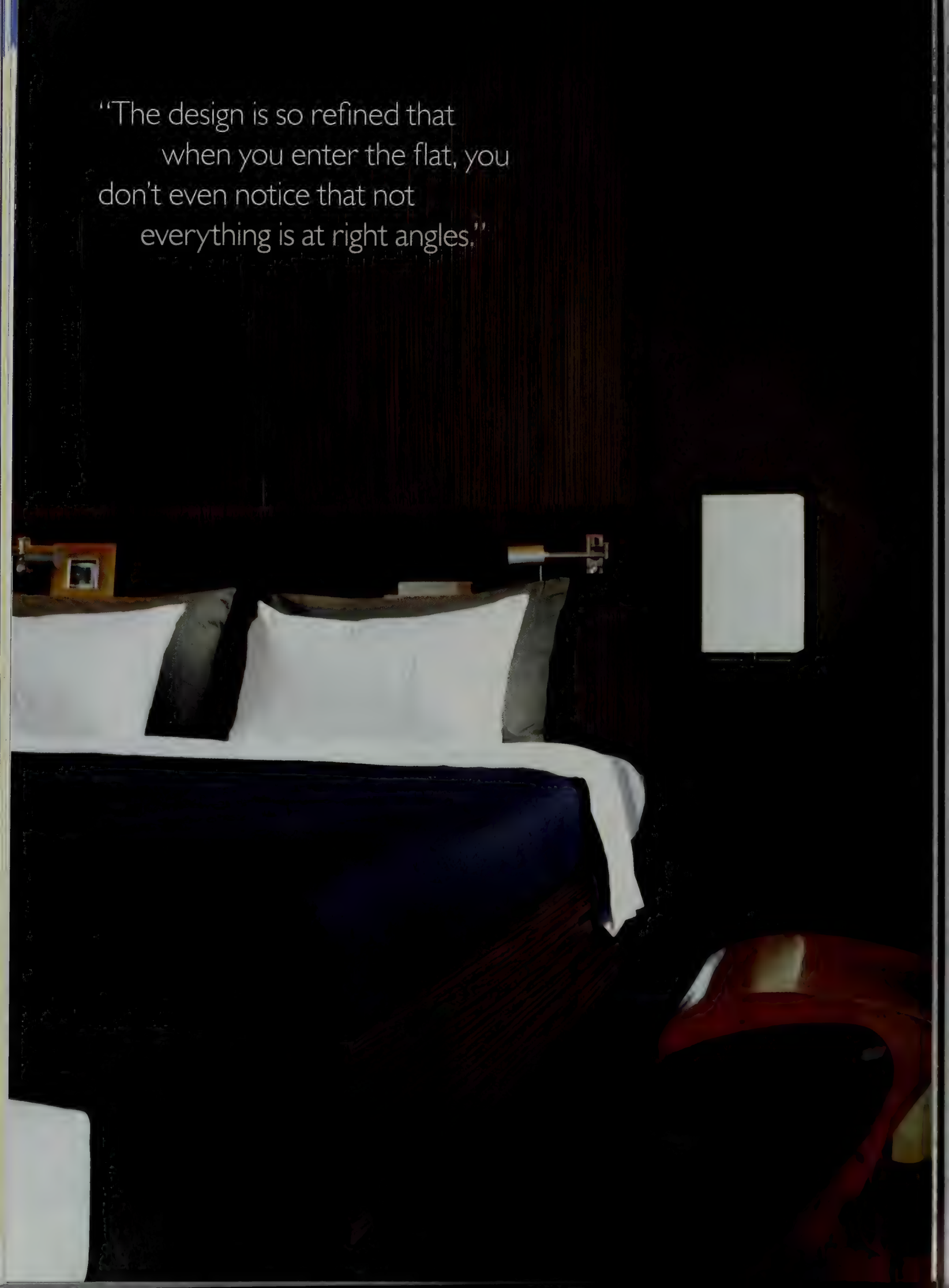
ABOVE: "All of the storage is built into the wall to keep the clean-cut look of the kitchen," the architect notes. Zebrawood stools surround an oak island, which was ebonized. The ceramic vases were purchased in Moscow.

If it's true, as many Russians are fond of saying, that sprawling, tumultuous Moscow is nothing more than a *bolshaya derevnya*—a big village—then the heart of that village must certainly be a place like Ostozhenka. An old neighborhood whose vintage houses miraculously escaped the wrecking ball of Soviet-era urban planners, it was one of central Moscow's elite residential districts in the 19th century and lies within easy walking distance of the Kremlin and St. Basil's Cathedral. Since the 1991 breakup of the Soviet Union, Ostozhenka has seen a boom in new luxury apartment buildings—at times to the detriment of historic structures—and the neighborhood, once again among the capital's most fashionable and expensive addresses, is now compared with London's Knightsbridge or Mayfair.

Architect Dmitry Velikovsky and interior designer Gulia Galeeva have worked on many Ostozhenka projects, and when businessman Oleg Baybakov bought an unfinished space there in a new building, he turned to the pair after having seen Velikovsky's work on another Moscow apartment (see *Architectural Digest*, Au-



The dining area, with its cast-concrete wall panels, gray-painted walls and stained-oak floor, "is cool and relaxed," says Velikovsky. The furniture was "scaled up to fill the space and give it the feeling of a loft." A light fixture with a faux-suede shade hangs above the custom table and leather chairs.


"The design is so refined that
when you enter the flat, you
don't even notice that not
everything is at right angles."

gust 2005). "Mr. Baybakov told us that he wanted a very minimalist, very linear look, using the best materials possible," says the Moscow-based architect, who produced the architectural plans for the flat and worked with Galeeva on the interior design.

Achieving a pure, streamlined look was a challenge. "We had to create a very complicated plan but make it look simple," says Velikovsky. "The finished apartment appears rectangular, but in fact there is a semicircular exterior wall. The architectural elements and the interior design are so refined that when you enter the flat, you don't even notice that not everything is at right angles."

The key to the open plan is a large, rectangular build-out at roughly the center of the 3,000-square-foot apartment. Its four walls—topped with a soffit-lit overhang that appears to float—act as a solid block around which the main space is organized. On one side, the block forms a short hallway off the entrance. The loftlike living and dining areas and the kitchen wrap in the shape of an L around two other sides, with the bedrooms and baths set off at the opposite end.

A soft gray was used on most of the walls and the matte-finish stained-oak floorboards to unify the public areas. In the living room, says Galeeva, "we played a lot with proportions, creating a main seating area with an overscale leather sofa, daybed and ottoman grouped around a massive low table made of a single piece of wood." A plump bronze hand—a Botero sculpture—seems to emerge from the table.

In the dining area, where Baybakov often entertains, the scaled-up look continues. Surrounding the long table of ebonized wood are a dozen chairs with backs and seats upholstered in a warm brown leather. A lamp, its elongated shade covered in faux suede, hangs above. A wall of custom-cast concrete panels screens the kitchen on the other side.

The scale becomes more intimate in the private areas. In the guest room, which Baybakov's daughter uses when she visits from her home in the United States, Velikovsky and Galeeva created a cool but sumptuous ambience using sensual materials—silk for the draperies and bedcovering and leather for the headboard—all in monochromatic tones of gray sandstone. The drama heightens in the guest and master baths with the juxtaposition of contrasting materials, including a limestone sink and smooth, enameled-metal wall panels in the former and a glowing teak tub and sinks, heather-blue Welsh slate walls and floor, and chrome bath fixtures in the latter.

More dramatic yet is the master bedroom, with its dark brown calfskin carpet, floor-to-ceiling zebrawood headboard, walls painted purple-tinged chocolate and bold metal side chair by the late Serbian-born designer Slobodan Jankov. The room's pared-down yet almost muscular look is a far cry from the architectural whimsy seen in many older Ostozhenka houses. "The room is minimalist but very masculine," says Galeeva. "That's exactly the feel Mr. Baybakov wanted in his home." □



LEFT: The master bedroom "has an Art Déco tone," the architect says. Galeeva added "a hint of white to contrast with the dark and dramatic palette," she says. The burnished-copper chair is by designer Slobodan Jankov. J. Robert Scott bedcovering fabric on zebrawood bed. ABOVE: In the bath, a Welsh slate wall is near the teak tub and sinks. "The different colors and textures bring a sensuality to the space," the designer points out.

For more information, see the AD Directory, page 26

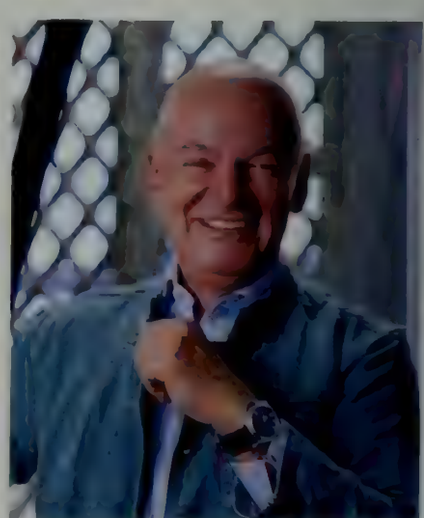
Juan Montoya



FEBRUARY 2006

"People tend to feel that every corner of a room needs a piece of furniture. But empty spaces can create the feeling of more space."

Interior design is considered by some to be a capricious imposition of the designer's taste, as opposed to the discipline that it is," observes Juan Montoya. The Colombian-born designer knows something about discipline, having attended architecture school in Bogotá before moving to New York, where he studied at Parsons. While he appreciates that "the general public is more aware of good design because it has become more accessible and affordable," he adds that "one of the worst things that can happen is when the client interferes in every aspect of the design and doesn't allow the project to develop." Montoya leans toward sparely furnished Modernist and Scandinavian spaces (Erik Gunnar Asplund's Snellman house, near Stockholm, is a favorite), though his interiors are known less for reflecting a particular style or era than for elegantly incorporating pieces from a variety of cultures, with antiques "as focal points." When asked to look at a residence, he is primarily concerned with "the natural light from the outside, the views and the climate." For all of his projects, Montoya creates furnishings as well as fabrics, carpets, door hardware and even bath accessories. Having designed offices for dentists early in his career, he knows the value of paying attention to details. With his 10-person firm, he recently completed the new International Design Center near Naples, Florida, and is working on a house being built on the Indian Ocean.



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Moore Ruble Yudell

Nature," says Buzz Yudell, "in its endless complexity and extraordinary elegance, is our most profoundly inspiring influence." With the late architect Charles Moore, Yudell (left) and John Ruble 30 years ago formed the "spirited collaboration" of Moore Ruble Yudell, which early on established an identity as intrinsically concerned with place-making and environmental context—and with celebrating design's human and social components. Now with a portfolio encompassing a broad spectrum of public and private projects—the United States Embassy in Berlin; planning, student housing and performing arts centers for various universities; a Southern California church designed in concert with architect-sponsored community workshops—Moore Ruble Yudell has been honored by the AIA with its 2006 Architecture Firm Award. Residences are taken on selectively, their "unique potential for exploration," says Ruble, being the deciding factor. "We begin by listening, by engaging in a dialogue about the client's needs and aspirations. The availability of more sustainable building materials, along with the increasingly greater interest in 'green' design, is allowing us to take these explorations to a higher level of sophistication and implementation." Adds Yudell, "Architecture is not an abstraction but a social and environmental art. At its best, it creates a dynamic, transcendent balance between building, place and inhabitants."



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SEPTEMBER 2002

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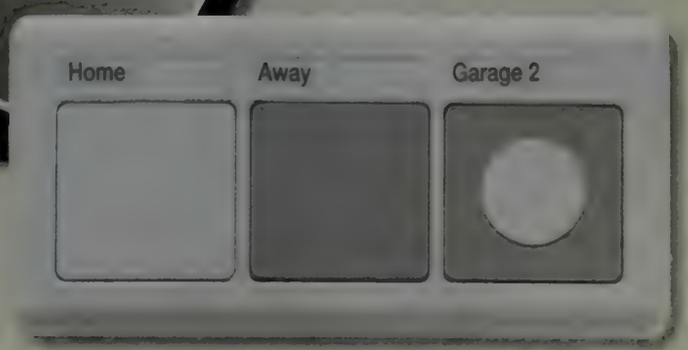


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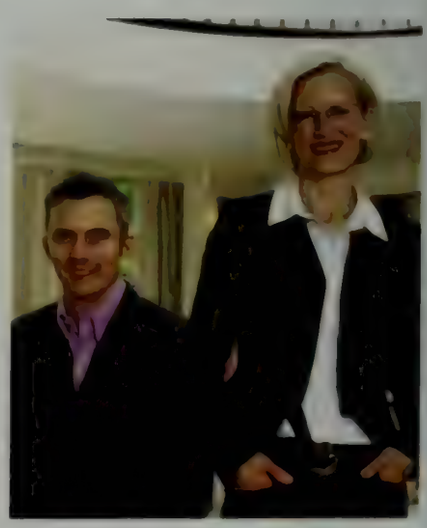
Katherine Newman Design



MAY 2006

"To prevent costly changes during construction, consider the function of the space when the floor plan is being developed." *–Katherine Newman*

One might say that Katherine Newman was destined to be a designer. The Toronto native grew up assisting her interior designer mother in showrooms and visiting antiques dealers and shops with her grandmother, who collected English furniture and porcelain. After a brief detour to study law, she formed her firm in 1990 and was joined in 1995 by Polish-born architect Peter Cebulak. The firm now employs a staff of 12 and takes on projects in Canada and the United States. "Our designs are the outcome of an approach that considers the relevance of context and reflects a historical reference while providing solutions to the requirements of modern daily life," says Cebulak. Adds Newman, "Good design is about achieving balance and order, connecting all elements." Though their work is influenced by the work of Sir Edwin Lutyens, the pair are known for their graceful juxtaposition of what they call "contradicting styles." Says Newman, "As artists, we're not lacking ideas, and I can say that we both think outside the box." She finds the movement toward eclecticism—one that "values refinement, quality and utility rather than the focusing on one specific style"—"a welcome change that allows people to express their individuality and not have to strip their environment according to one definitive trend." Newman and Cebulak also create furniture and lighting for their Lōna Design collection.



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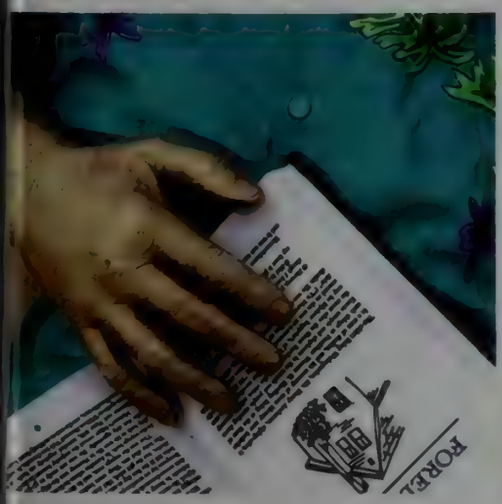
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Olson Sundberg Kundig Allen



MAY 2003

"I'm never without a tape measure and a sketchbook: If I see something I like, I measure it and document it. My eyes are always open." *–Rick Sundberg*

Living in the Northwest makes us inherently sensitive to nature," notes Jim Olson (front), who, with partners (from left) Rick Sundberg, Tom Kundig and Scott Allen, heads an 82-person, Seattle-based firm devoted, according to Kundig, "to finding inspiration in the 'nature of nature,' with its underlying physical and biological attributes, its efficiencies and invention, and the beauty of its resolution." Adds Sundberg, "Issues of sustainable design combine very well with our clean, straightforward aesthetic." The portfolio of Olson Sundberg Kundig Allen Architects encompasses the mixed-use Pike and Virginia Building, the first contemporary structure to be built in Seattle's Pike Place Market Historical District in 50 years, as well as a new 600-square-foot cabin in the Cascade Mountains and an artist's concrete-block compound in the high desert outside Sun Valley, Idaho. Institutional projects and residences showcasing major art collections make up a significant component of the firm's practice (expanded recently to include an interiors department); a heli-ski camp on the boards is, says Kundig, "as rewarding as our best work in its potential to push limits." Technology is spurring the firm's investigations into design and delivery. "We like to think," explains Allen, "that our pursuit of the more elemental aspects of architecture will allow good design to be enjoyed by more and more people."



Tel.: 206-624-5670
www.oskaarchitects.com

For more information, see the AD Directory, page 267.

Thomas Pheasant

Sometimes the most remarkable interiors are the ones that have been created totally from the imagination," says Thomas Pheasant. "Great leaps of faith are required on the part of the client. That's why creating interiors for a client with whom I've worked before is usually the most satisfying." The Washington, D.C.–based designer—who divides his time between the capital (he is a fourth-generation Washingtonian) and Paris, where he has had an apartment since 2000—has plenty of repeat clients in addition to new projects. With his staff of 10, he's designing residences from Los Angeles to Las Vegas to Paris. "My personal evolution in design has been built on trying to understand the past and involve the present. It's an endless yet exciting experience of understanding design history. Taking the familiar and making it new is something I try to do with my interiors and my furniture collections." Though he appreciates the "democratization" of design through the Internet, magazines and retailers, "the concept of acquiring good pieces and building interiors over time has yielded to a 'get it quick and later throw it away' sensibility," he says. "I truly love the conveniences technology brings, but I'm very concerned about the human ability to keep up with the new demands these advances bring." In 2007 Pheasant will augment his flourishing furniture business by launching a collection of outdoor pieces that incorporate woven materials.



Tel.: 202-337-6596
www.thomaspheasant.com

"Regardless of budget or size, when building an interior, you need to create an overall plan—including a floor plan and palette—to keep you focused."



For more information, see the AD Directory, page 26

Campion Platt



FEBRUARY 2003

"Never skimp on design—it shapes your world, each and every day."

I am continually inspired by nature, the notion of asymmetric forms that make up our daily life and give diversity to our visual experience," says Campion Platt. "People take for granted a lot of design in our culture," he adds. "They get used to the mundane and the ordinary and don't demand better function and design. They should demand much more!" Since he founded his New York–based firm in 1990, the architect and interior designer, who grew up in Switzerland, has taken this to heart, designing not only apartments and houses but furniture, lighting, carpets and more. His attention to craft has informed his work for both residential and commercial clients as well as his historically inspired furniture line, Campaign Collection, a functional yet luxurious take on traditional campaign furnishings. In 2004 he launched the Crystalline Collection, featuring pieces of bleached wood incorporating crystal and glass. What do all these efforts have in common? "They're clean, simple, rich, textural, innovative and fresh," he says, emphasizing, "always fresh!" No matter what the project, he urges clients to give him "a written brief of what they want" in terms of "feeling, style, attitude." Though Platt finds that design has become "more plastic, fun and inviting," he laments the lack of "proper inexpensive and beautiful shelters for the needy and a truly eco-friendly industry that we so desperately need in construction and interiors."



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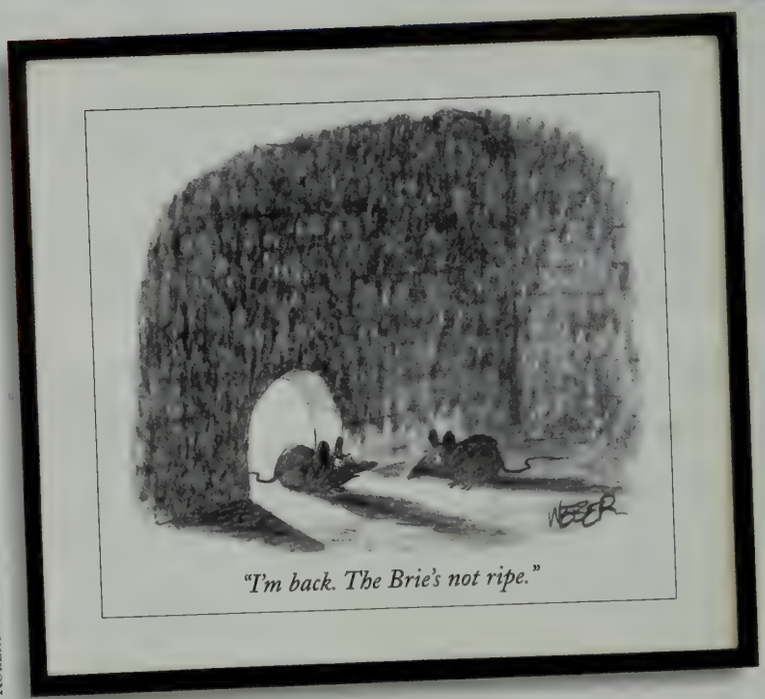
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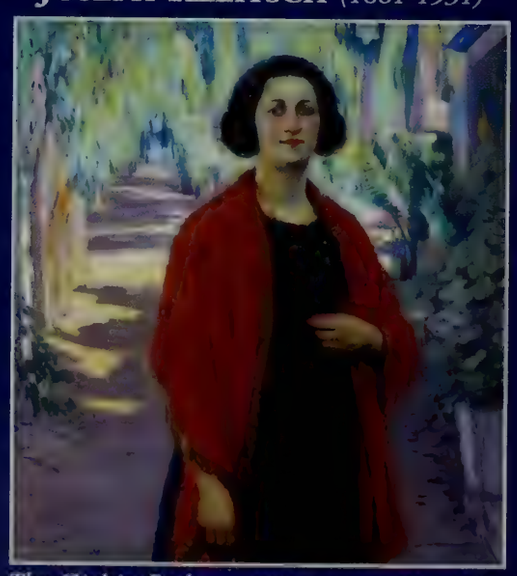
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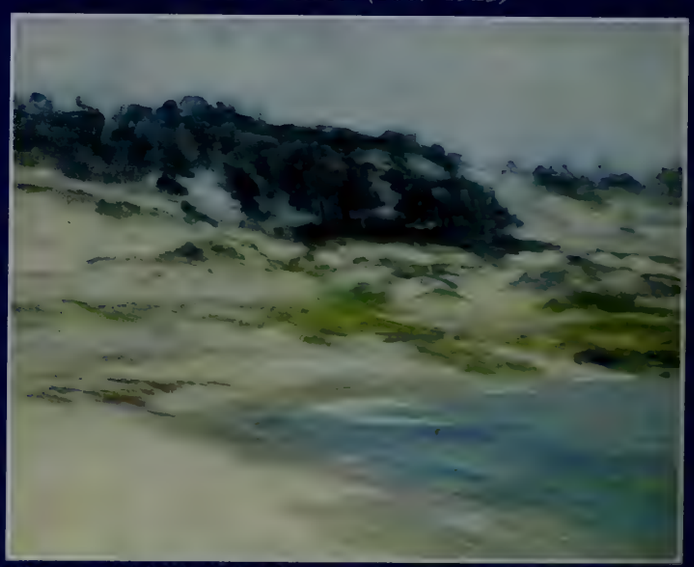
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r more information, see the AD Directory, page 267.

Jennifer Post

Known for her elegantly minimal approach to design, Jennifer Post creates "clean, sophisticated, modern interiors," using light and volume like artists' tools. An unabashed perfectionist, she believes firmly that beauty lies in the details, both in the interior design and in the architecture. "My number one goal is to achieve my client's vision," she points out. "I am highly disciplined and extremely focused on my work and my philosophy. I build around light and try to accentuate the natural source of light, and, if I have to, I alter the interior architecture to accomplish this. Furthermore, I will not compromise on a finish or a texture or a fabric, and my clients appreciate this." Far from severe, a typical Post interior is seamless, with a "feeling of freedom and an understated sense of luxury," she maintains. "I believe one lives and feels best in an uncluttered environment. After all, the less you have, the more elegant a home looks, and you can then enjoy your finest things. My interiors are luscious and comfortable and extremely functional." The New York designer is concentrating on large-scale residential projects around the United States, such as homes in Los Angeles; Aspen, Colorado; and Florida. Her dream project? "To do a cantilevered glass house looking over the ocean. You look out to the horizon, and there's nothing to take your attention but the water. The interiors and the exteriors become one."



Tel.: 212-734-7994
www.jenniferpostdesign.com

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For more information, see the AD Directory, page 26

Antoine Predock



MAY 2005

"Include the client as a fellow adventurer on your ride, no matter how outrageous that ride may be."

In my work, my investigations are without boundaries. They examine physical place, cultural strata and the client's program. Gestural models and drawings flow from that datum. There is no overriding philosophy." The recipient of the AIA's 2006 Gold Medal, Antoine Predock believes passionately in the power of architecture, which he has been practicing since 1967. Based in Albuquerque, New Mexico, he and his 24-member firm take on projects around the world, from museums to university buildings to residences. New and ongoing commissions include the Canadian Museum for Human Rights in Winnipeg, the School of Architecture and Planning at the University of New Mexico in Albuquerque, the Cornerstone Arts Center at Colorado College in Colorado Springs and the Indian Community School in Milwaukee. To address the needs of his Chinese commissions, such as the National Palace Museum in Taiwan, Predock has even opened an office in Taipei. Still, he bemoans the fact that for some people "architecture is an extraneous luxury—the art of architecture just doesn't seem to come up except for rare occasions." He contends that "globalization is driving architecture toward homogeneity; it is rare to find site-specific buildings." Predock cites Chartres Cathedral, Louis Kahn's Salk Institute near San Diego, the Alhambra in Spain and the Zen temple of Ryoanji in Kyoto as powerful examples of great architecture.

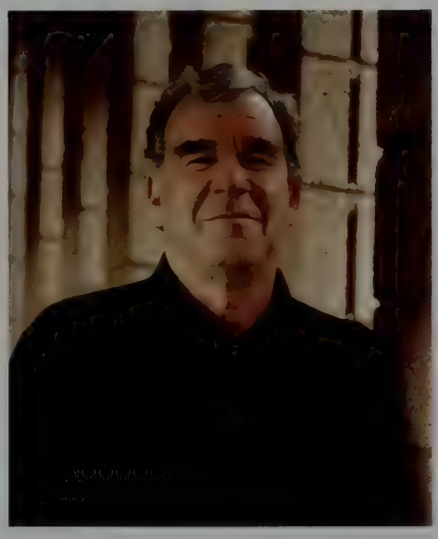


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www.predock.com

For more information, see the AD Directory, page 267.

Bart Prince

"My philosophy is to 'begin again and again' with a fresh mind as each new problem is presented to me," says Bart Prince. "I want to understand the client, the climate, the site, and *respond* to this input in a creative way. There should be as many individual designs as there are individual people. The buildings we build for ourselves should be unlike any done before, since we don't live as people used to, and our resources, technology and lifestyles should be reflected in how we respond to these aspects of our life in the 'continuous present.'" The New Mexico–born architect, who opened his Albuquerque office in 1973, is known for creating remarkable residences throughout the Southwest and beyond—something he accomplishes largely on his own, though he hires additional employees as needed. He is attracted to designs that have "an *idea* involved in their creation," he says. "The building tells you that immediately—you are enticed, wanting to know more." He counts Frank Lloyd Wright and Gaudí as inspirations but notes that Bruce Goff, Einstein, Picasso and Debussy also exemplify "what it means to be a creative individual in any age. This is the essence of architecture: not 'style' or 'fashion' or 'fad,' but rather that creative spirit that exists within us and that ensures a future of exciting ideas and work." Prince is hardly at a loss for fresh ideas—he is currently designing houses in New Mexico, Utah and California.



Tel.: 505-256-1961
www.bartprince.com

"One of my favorite quotes is Claude Debussy's, 'A beautiful idea in embryo has in it something absurd for fools.'"



For more information, see the AD Directory, page 26

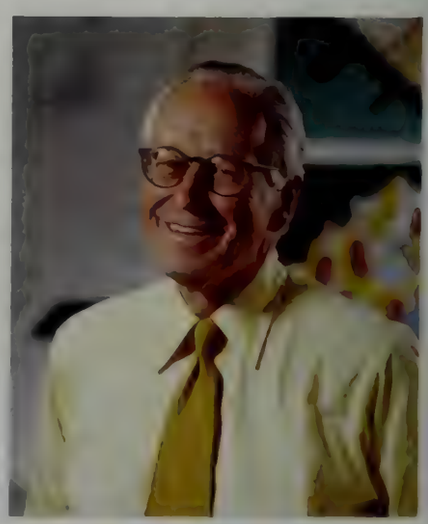
Jaquelin T. Robertson



APRIL 2007

"Make sure your builder is as good as your architect. Good builders can't make up for bad architecture; but bad builders can destroy good architects."

I continue to be interested in new things that seem old and old things that seem new," says Jaquelin T. Robertson, of New York's Cooper, Robertson & Partners. "[Léon] Krier and [Frank] Gehry, for example, have each re-created their respective architectural worlds—both of which are contemporary and easily coexist." The architect is himself familiar with re-creating architectural worlds, having designed everything from Shingle Style houses in the Hamptons and a classically inspired villa in the Dominican Republic to the 4,900-acre community of Celebration in Florida, a project done for the Walt Disney Company in collaboration with Robert A. M. Stern. The former dean of the architecture school at the University of Virginia, Robertson cofounded his firm with architect and urban planner Alexander Cooper in 1988, and it has since grown to a staff of 120. Robertson notes that he is chiefly interested in how a building "fits its site, its 'seat' on the land, its proportions, massing and materiality. Good buildings," he explains, "make and are made by their settings, and they are appropriately different in different locations. Climate, culture, topography and materials have helped create regional architectural languages that seem curiously right for their locations and for all times. Vitruvius, the great Roman engineer, spoke of the 'genius of place,' which it is the architect's task to discover. His dictum seems as relevant today as it did circa 41 B.C."



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Jacques Saint Dizier

When Jacques Saint Dizier was a student at Louisiana State University, interior design was part of the home economics department. Despite his interest in the field, he remembers, "I didn't want to have anything to do with it." He changed his mind when the subject was moved to the architecture department, and he credits his multidisciplinary course work for his holistic approach to design. After a 12-year stint in New York City, where he worked for Angelo Donghia ("From him I learned the importance of scale, texture and good lighting"), Saint Dizier settled in California's Sonoma County. "I realized I wanted to live closer to nature," says the designer, who splits his time between Healdsburg, where he owns a furniture shop, and San Francisco. A project in Hawaii in 1991 introduced him to the charms of the islands, "and it was in my blood at that point," he recalls. The designer now spends about a week every month working there. With his 11-person firm, Saint Dizier creates furniture and lighting for almost every project, often fashioning a piece or a room around an architectural fragment or artifact, such as African ceremonial drums. His work frequently takes him to resort areas, in Hawaii and elsewhere, and he is invigorated by his search for a fresh approach to tropical design: "It's become so clichéd that it's really exciting to redefine," he says. "So much is a feeling rather than a style."



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"When you are trying to decide on your palette, just open your closet for inspiration. Chances are, it will reflect your personality."



For more information, see the AD Directory, page 26

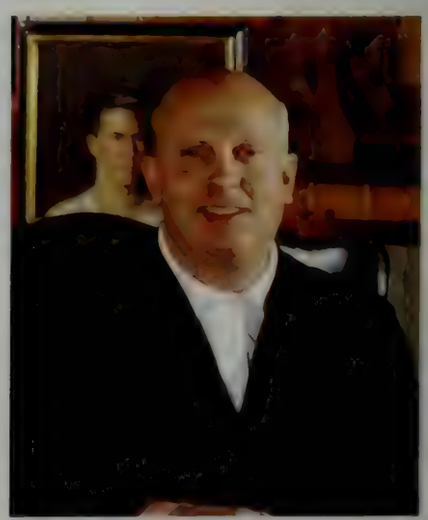
Harry Schnaper



FEBRUARY 2003

"Decorating is strictly an organic process, wherein one thing builds upon another. The first and last decisions are absolutely critical."

Clients come to design with a variety of life experiences that shape their taste and the way they want to live," says Harry Schnaper. "It's up to the designer to interpret this and be flexible enough to produce something that best reflects the client. People think there's something scientific and formulaic about interior design. But the fun part of the entire exercise is the organic, creative quality of it—each new piece that is added changes the picture and influences what comes next." The New York–based designer took a circuitous route to his profession, getting a degree in psychology, teaching special education and going to cooking school before he began working for the late Robert Metzger. Looking at how design has evolved over the years, Schnaper observes, "Everyone today is design-savvy and design-opinionated. I'm afraid that fashion influences design more than ever and that we are evolving to a ubiquitous standard of 'what's cool.' A new aesthetic is long overdue. But people who hire designers of a certain caliber don't care about trends." For Schnaper, it's always been a matter of doing "what is appropriate for the client, the architecture and the budget while attempting to create something that satisfies my aesthetic in the process." He typically takes on three or four projects a year, mostly in and around the New York metropolitan area, but he is especially proud of his work designing facilities for the Doe Fund.



Tel.: 212-980-9898
www.harryschnaper.com

For more information, see the AD Directory, page 267.

Annabelle Selldorf

To understand architect Annabelle Selldorf's aesthetic, a good place to start is the Neue Galerie in New York. Selldorf transformed the interiors of this Beaux Arts mansion, imbuing them with a Modernist touch but with restraint and respect for the original decorative elements, such as the marble and gilt of the second-floor salon. Though she proudly declares her Modernist allegiance, Selldorf is much more than that label implies. "You begin by embracing the so-called austerity" of Modernism, she says, "and not thinking of it as a pejorative." From there, she continues, "intuition and a sense of humor take a bit of the strictness from the polemic of the minimal." Selldorf's team of 30 architects and interior designers tackles residential and commercial projects with the same focus—on clarity, proportion and light. Her Vica line of furniture—which includes reeditions of pieces by her father, architect Herbert Selldorf, as well as new designs—also displays a Modernist discipline, but without its severity. Currently at work on a newly constructed apartment building in Manhattan, Selldorf says she's enjoying "creating residences with thoughtful layouts and working out a façade that is at once modern and elegant but relates to its urban context." The project reflects her core belief that "architecture is not mere gesture, that it must enhance and respond to the environment as much as it improves the lives of the people who use it."



Tel.: 212-219-9571
www.selldorf.com

"Follow your intuition when choosing an architect; stay involved and enjoy the process."



For more information, see the AD Directory, page 26

Roderick N. Shade



FEBRUARY 2004

"When the budget is tight, use lots of color. It takes the attention away from the lack of precious objects in a room."

I like juxtaposing the handwrought and the highly stylized," says Roderick N. Shade, who has created a signature aesthetic by weaving traditional and exotic pieces into a polished, urbane whole. In his interiors, one might find an ethnic-inspired fabric on an antique French chair or an African stool doubling as an end table. "I'm looking for more integration of global influences," he says. "Whenever I travel, I run across shapes, finishes and ways of putting things together that are non-Western in origin." His custom furnishings reflect these discoveries: He recently designed a dining table whose leg shape and angled top were inspired by creations of the Dogon people of Northwest Africa. His fabric line for Decorators Walk also displays a distinctive nontraditional flair. Shade, a native of San Diego who landed his first interior design client while working as a window dresser in Manhattan, founded his firm in 1993 and has focused on urban areas such as New York, Los Angeles, Atlanta and Chicago. In 2006 he moved his residence and his five-person practice to Harlem, a neighborhood whose storied past and bright future informed his 2002 book *Harlem Style: Designing for the New Urban Aesthetic*. "Harlem is a model for what's going on across the country," he says. "America is being reurbanized, and there's a look that goes with it: unusual ethnic finds, industrial materials and cutting-edge designs—all side by side."



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continued on page 229

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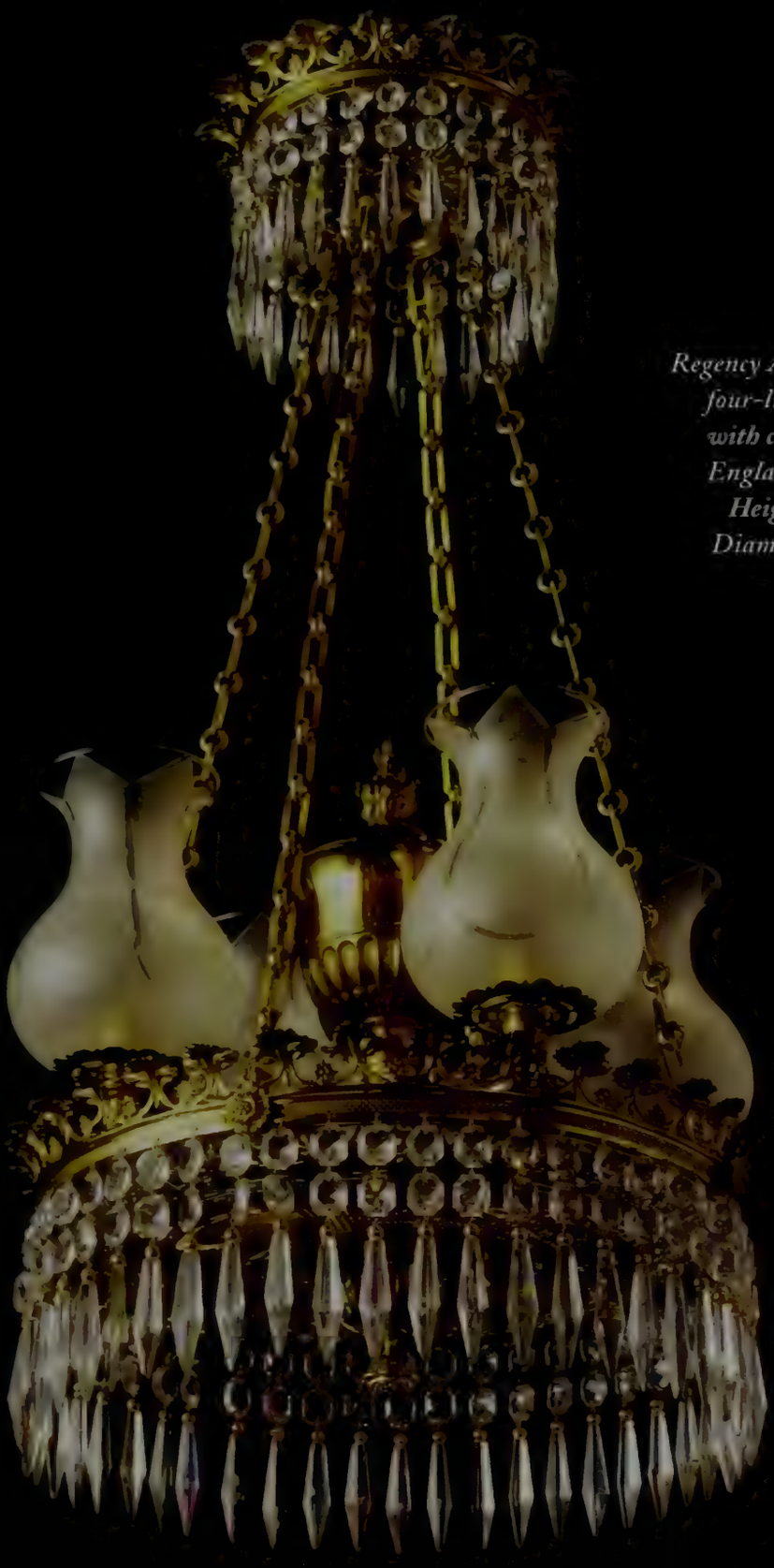
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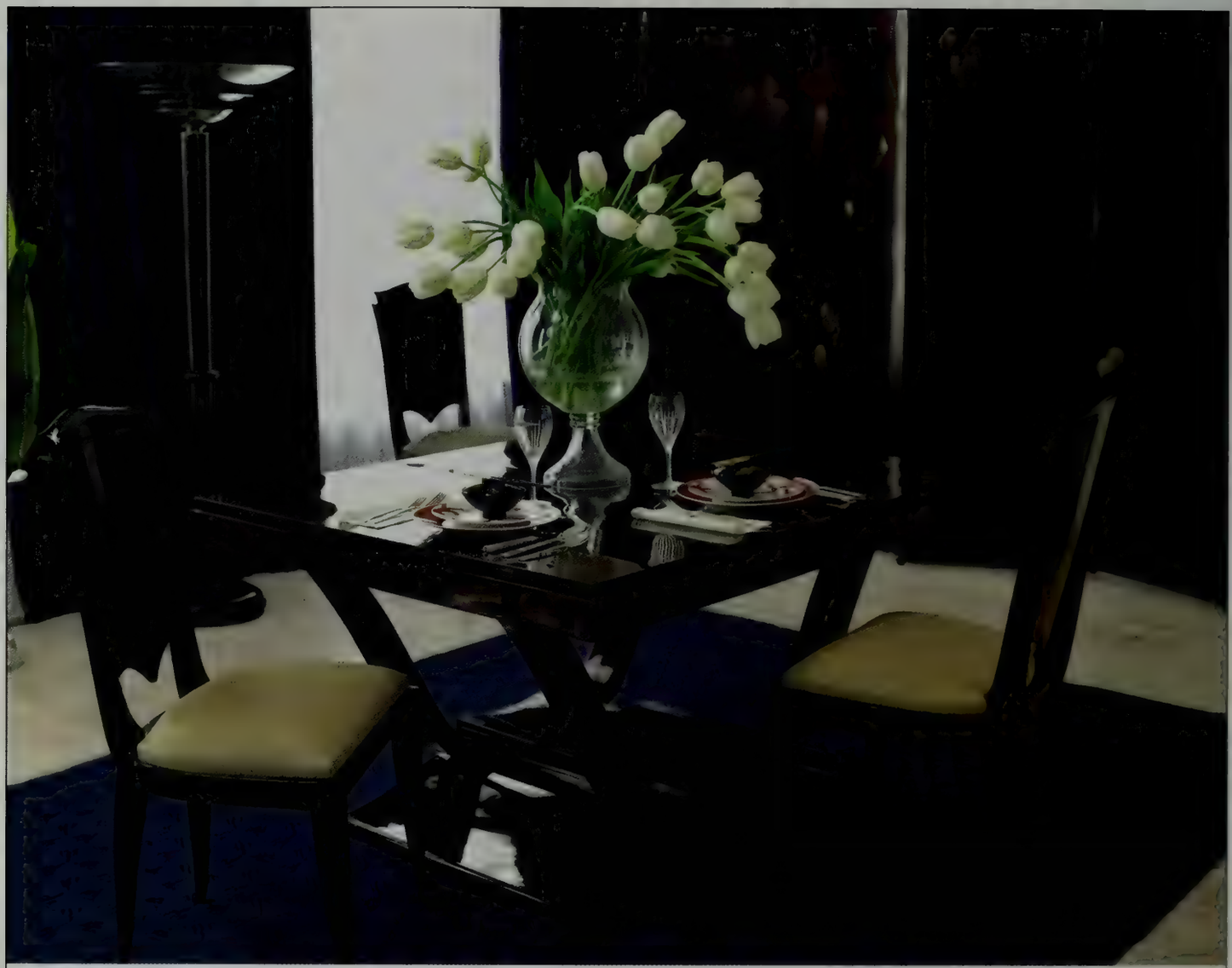

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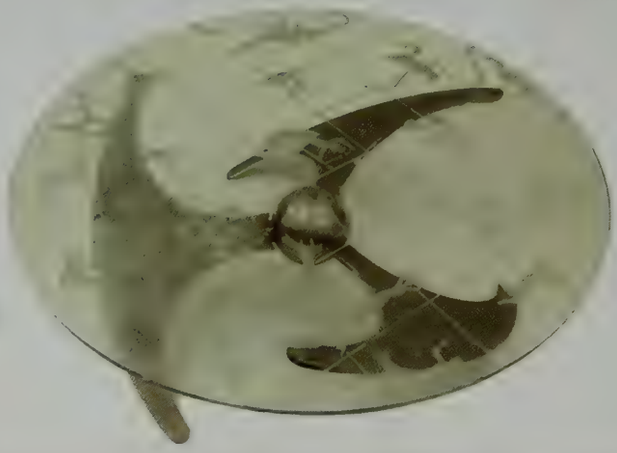
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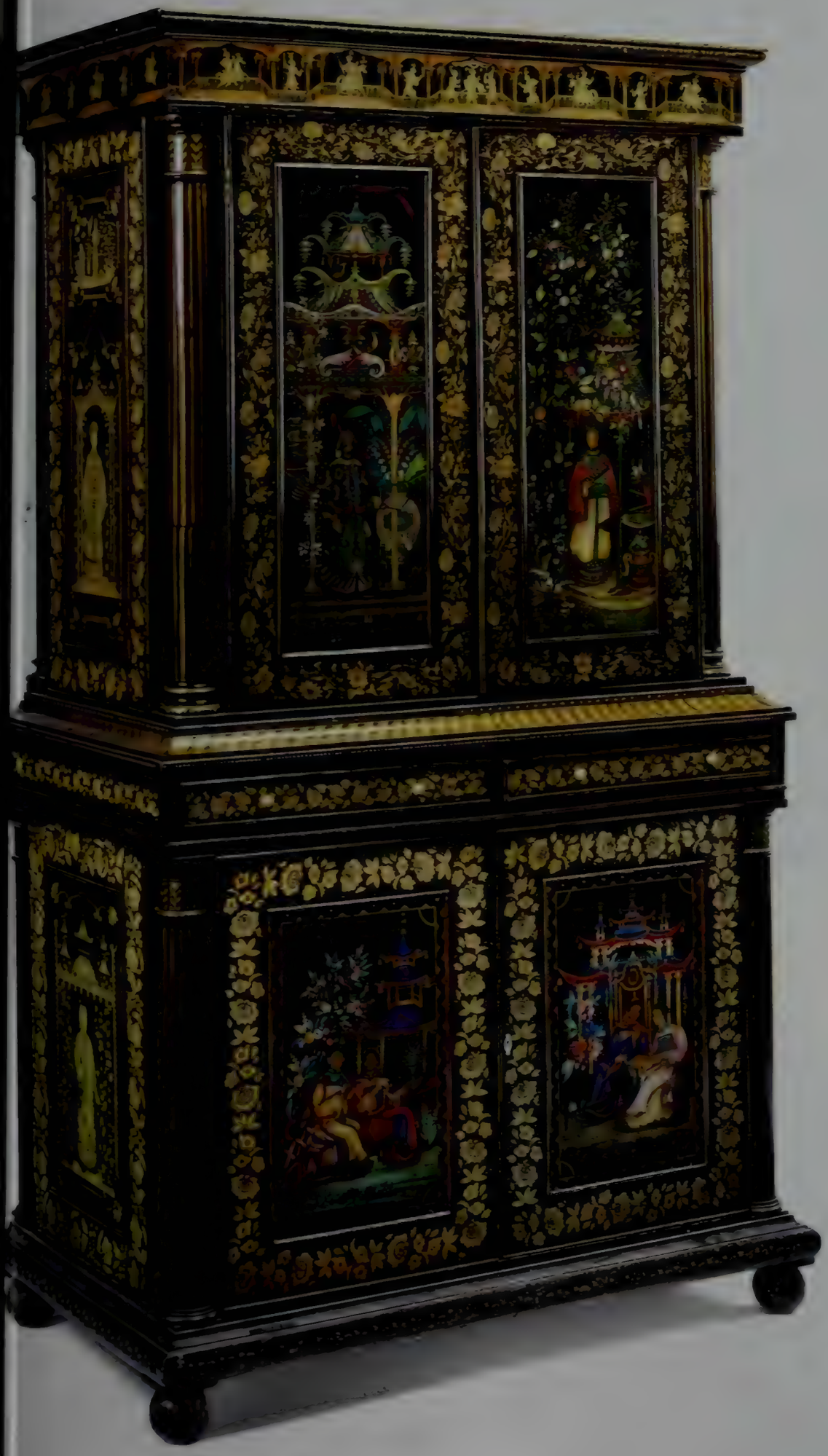


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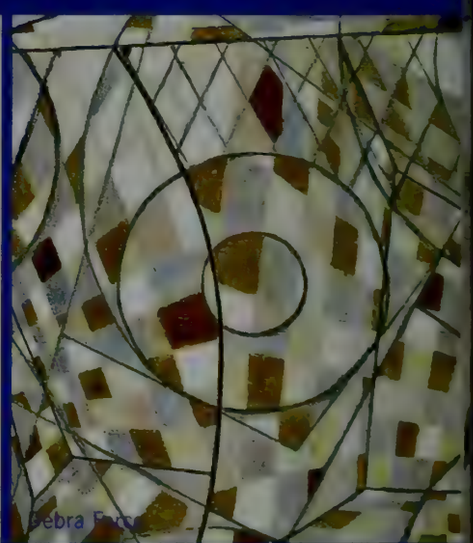
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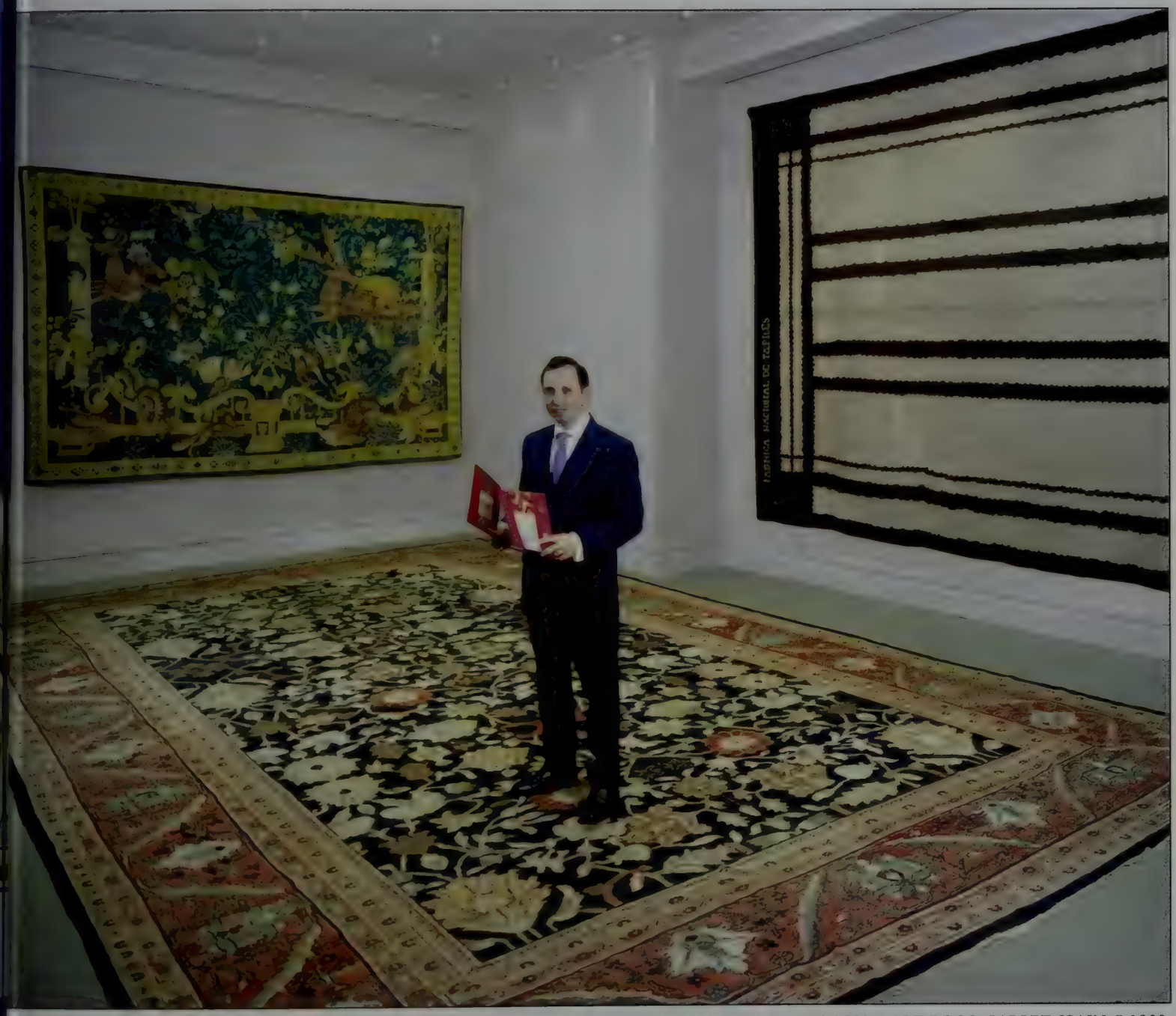
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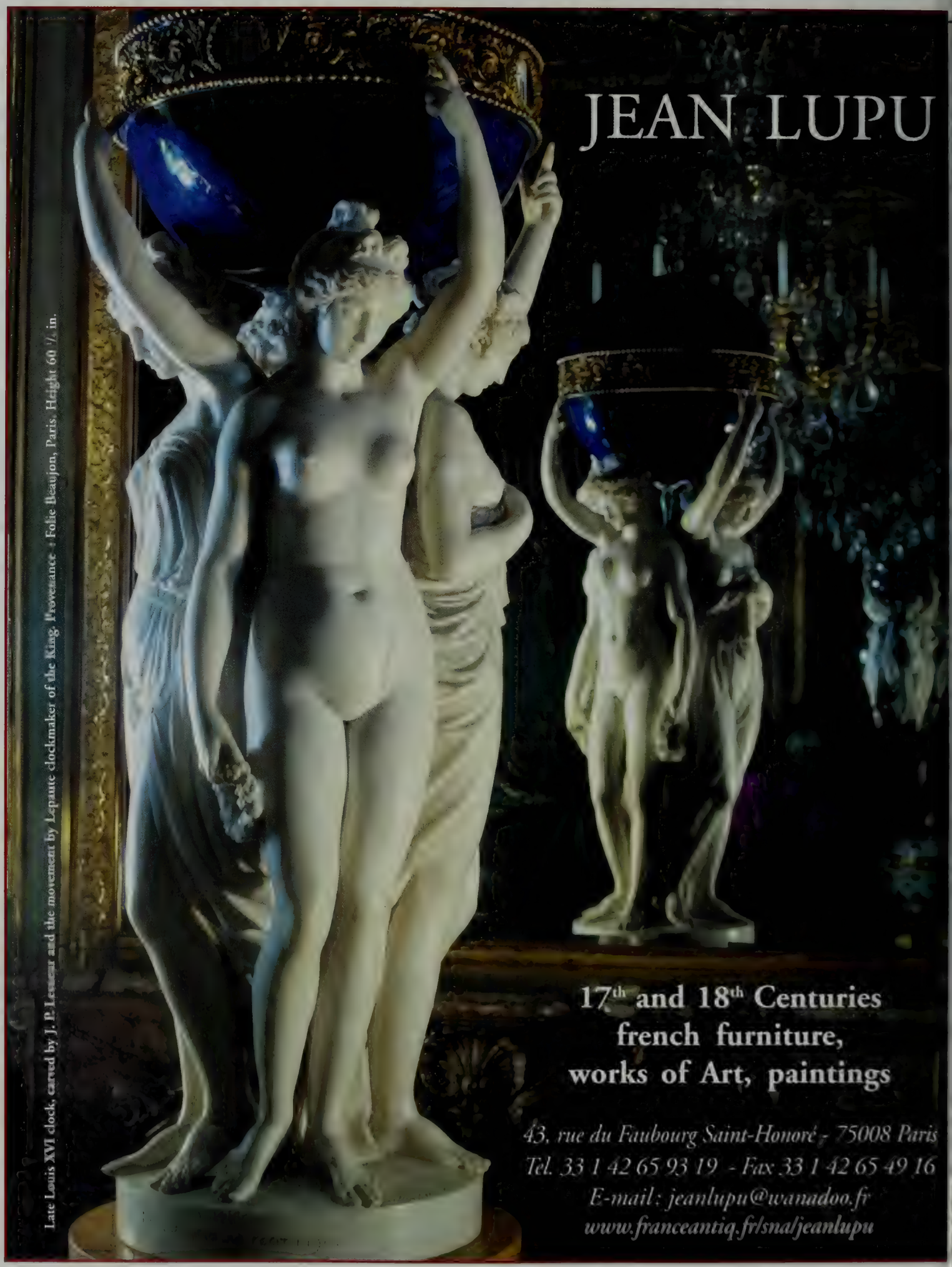
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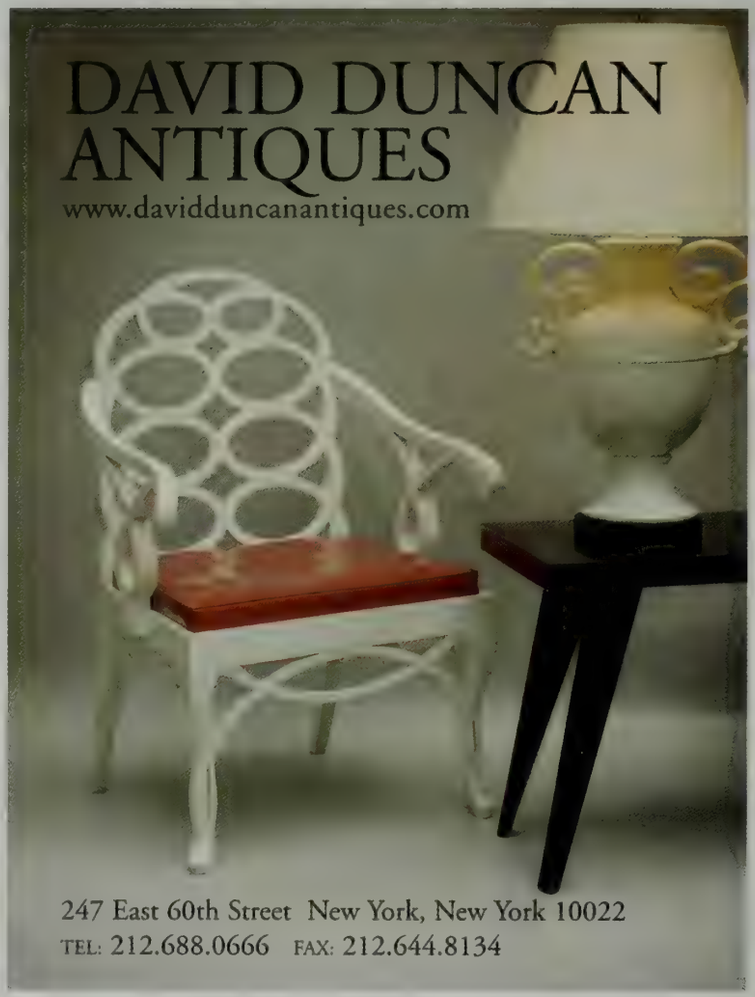
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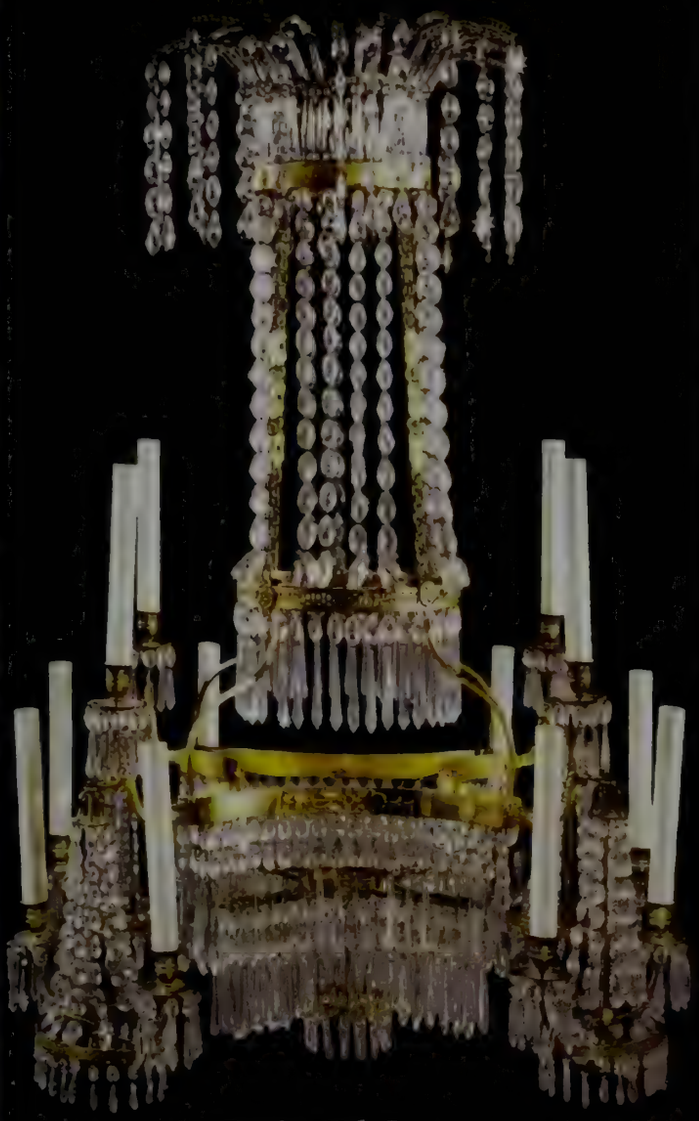




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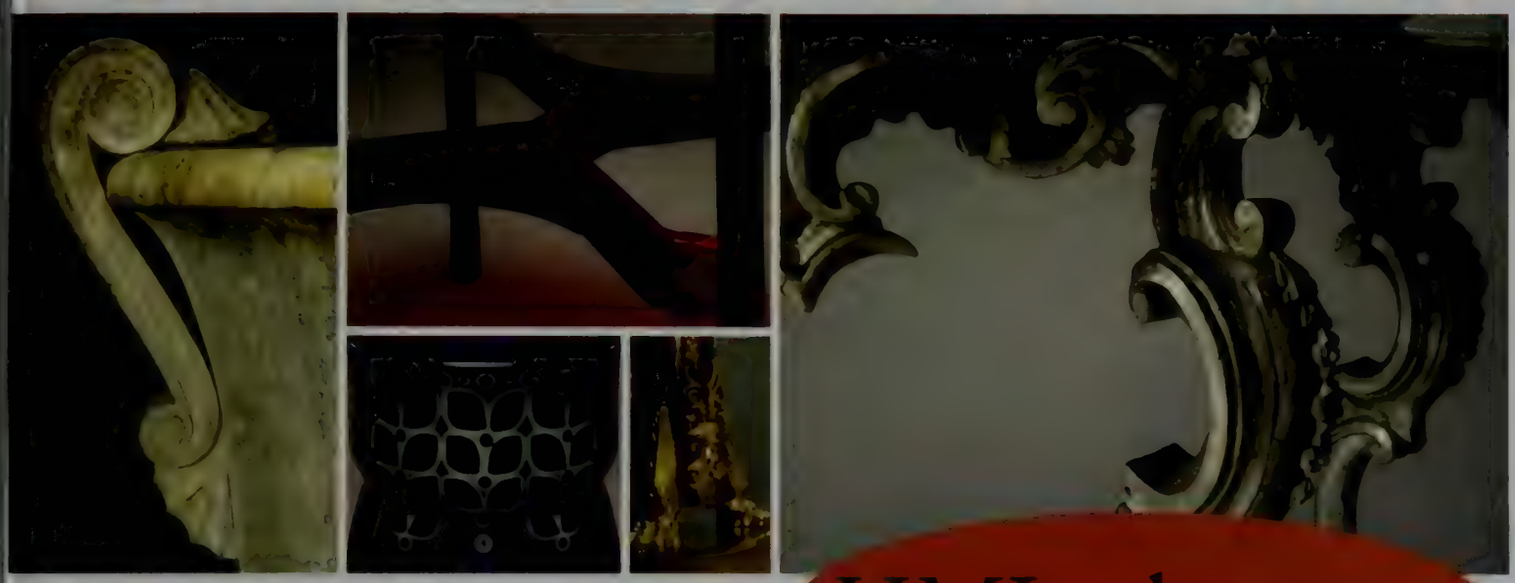
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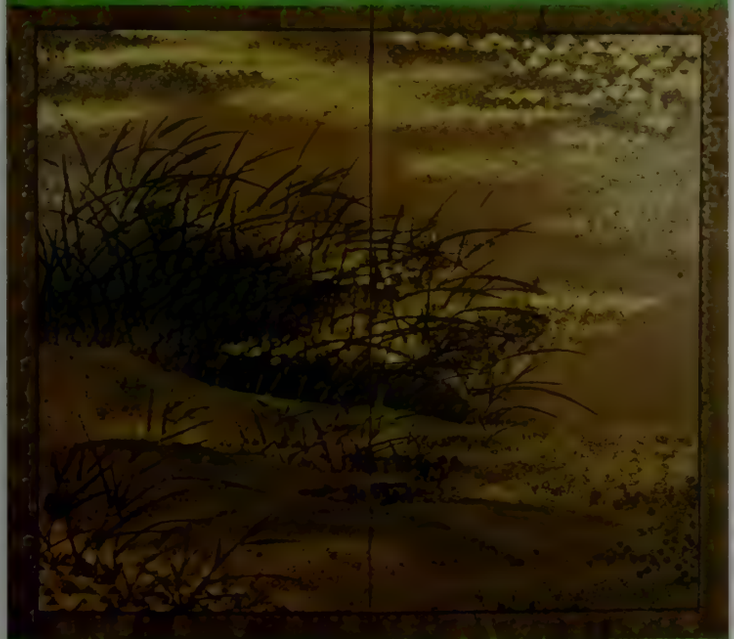
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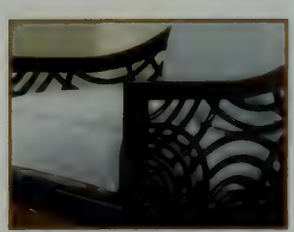
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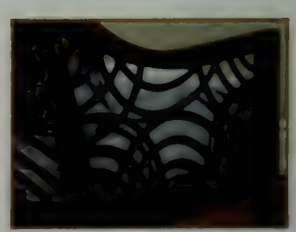
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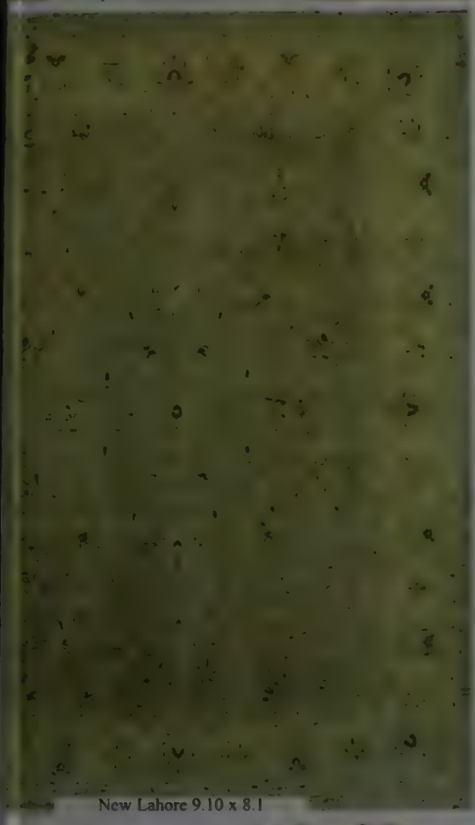
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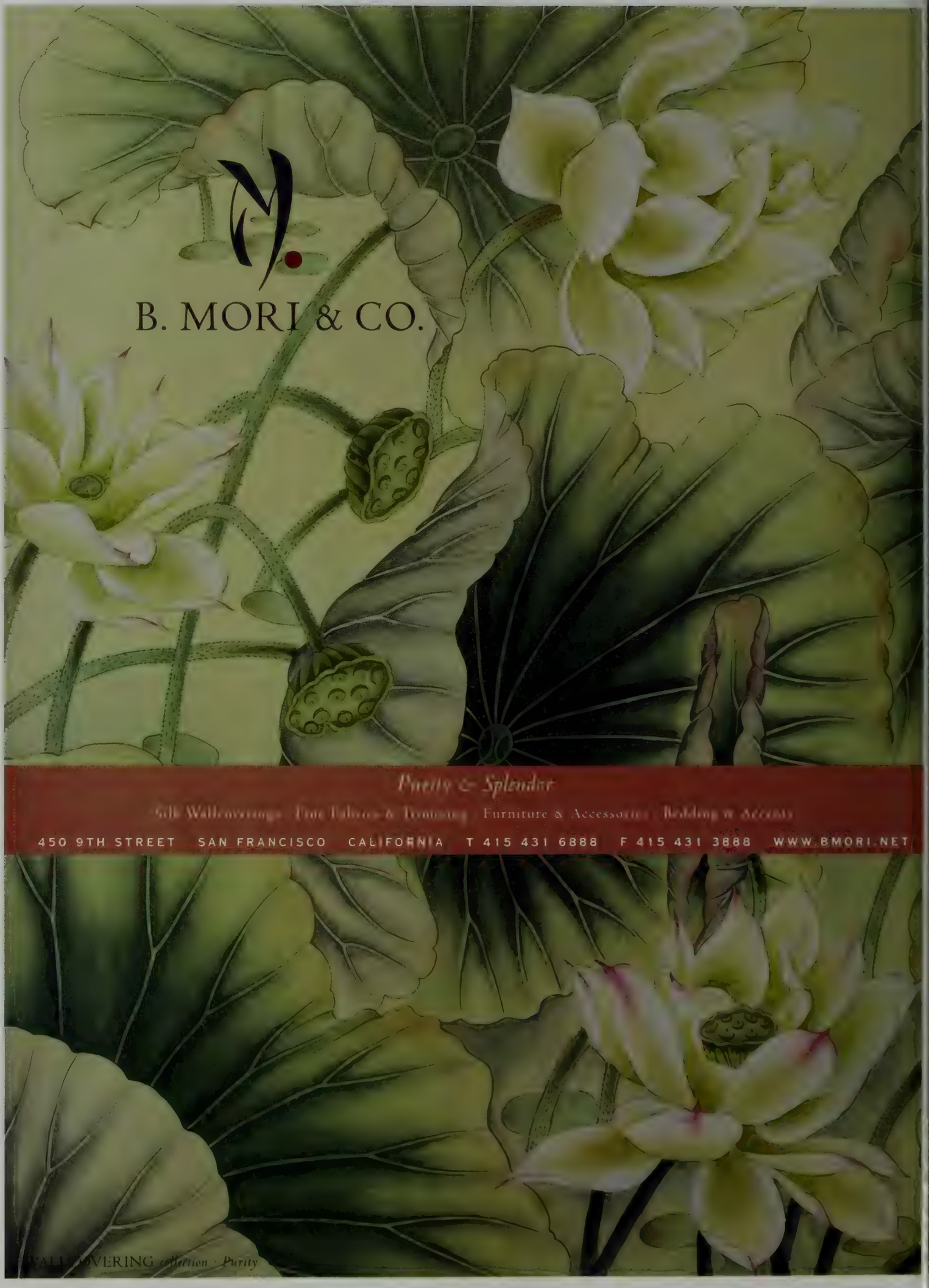


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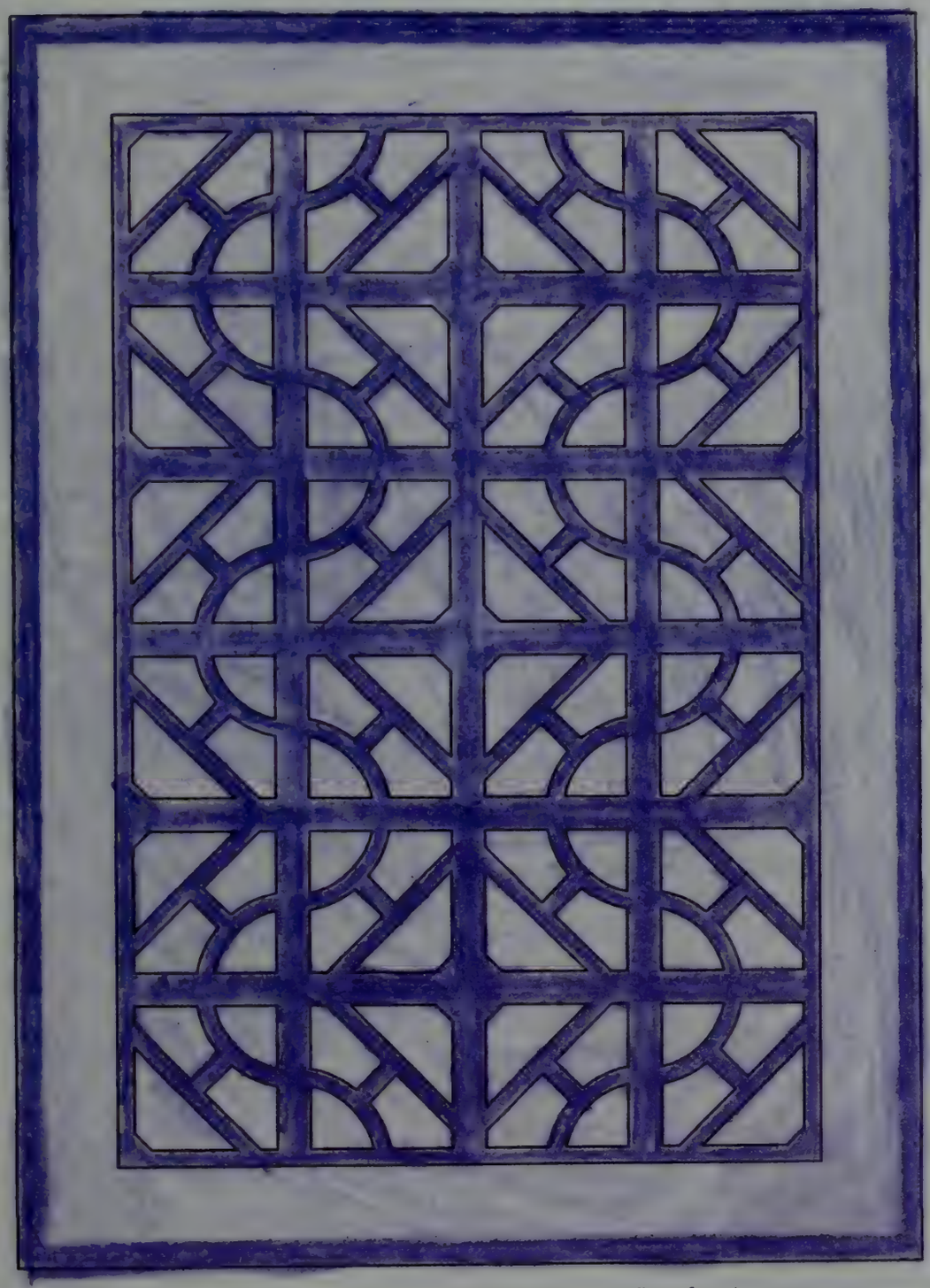
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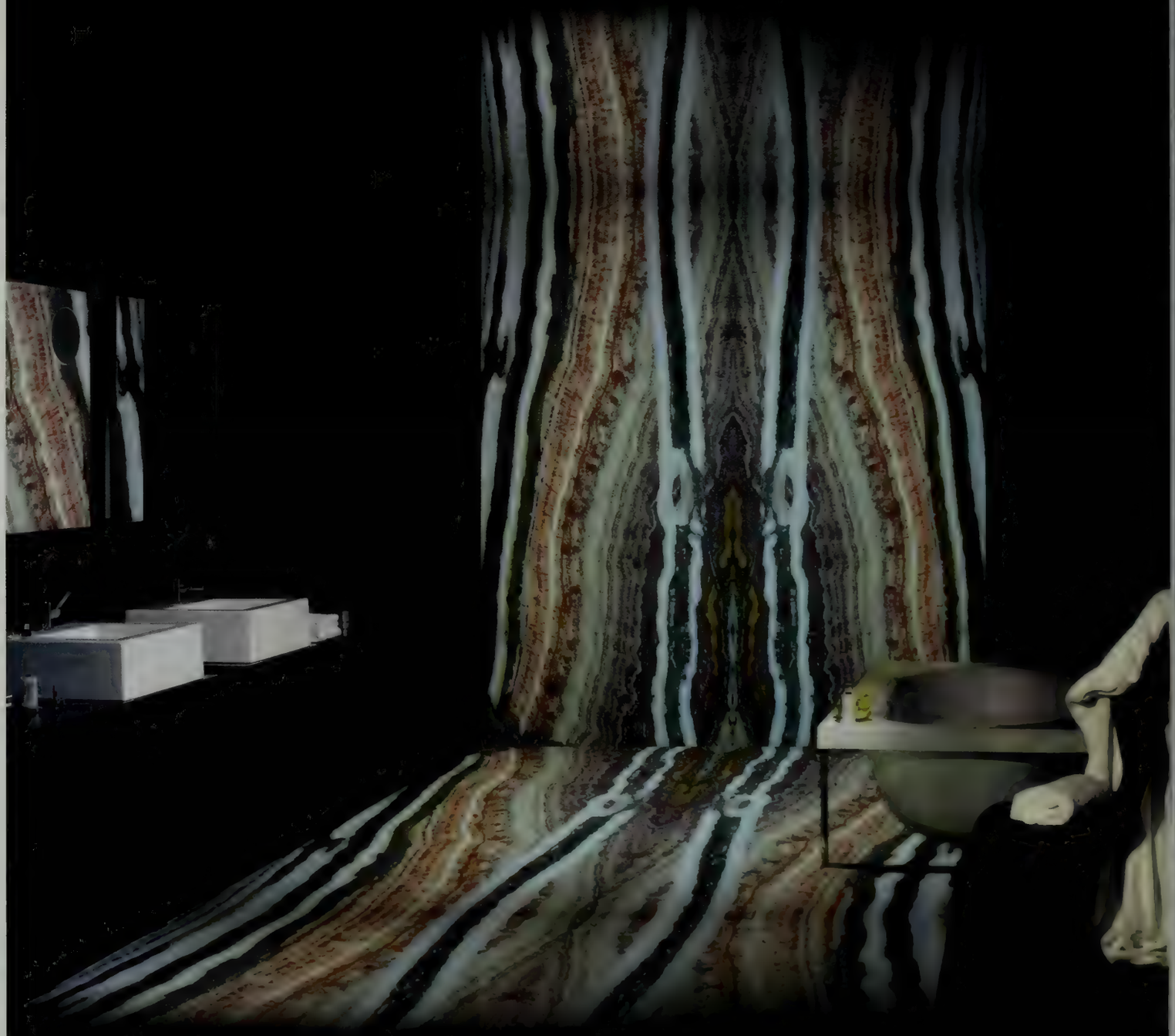


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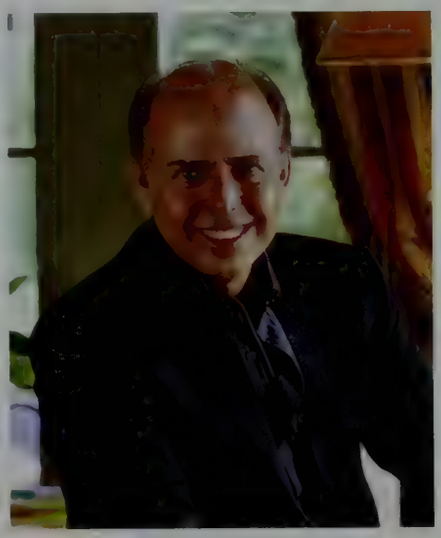
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Stephen Shadley

Whether it's a Manhattan penthouse or a South Carolina Arts and Crafts bungalow, "each new project can paint a visual story about someone's life," says designer Stephen Shadley. "People, especially creative people, like to express themselves in terms of how they dress and how they live," he says. As an interior designer, "you're trying to create an extension of who they are." Many of his clients, who include actors Diane Keaton and Matthew Modine, come with their own creative bent, he says, "and I love the challenge of expanding on that, of trying to bring what I know but not impose myself." He also loves the challenge of breathing new life into spaces that have been forgotten or abandoned. "It's like taking in a stray animal," he says. Among the rehabilitation projects that have recently captured his imagination is a 1918 stone house designed by Wilfred Buckland, Cecil B. DeMille's set and lighting designer. Shadley, himself a former set designer and scenic painter, is drawn to the rich history of the house, which is near his own in New York's Catskill Mountains. It speaks to his eclectic style, in which past and present mingle through antiques, contemporary works and pieces of his own design. Shadley, who heads a six-person Manhattan firm, attributes much of his ability to conceive—and reconceive—spaces to the supple approach of his mentor, Robert Bray. "If a client isn't happy with a plan," Shadley says, "there are always five other great solutions."



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For more information, see the AD Directory, page 267

Shelton, Mindel



MARCH 2005

"Try to solve a problem; don't try to cover it up. But don't try to solve it by retail therapy as a quick fix." *—Lee F. Mindel*

That their designs appear seamless, effortless—even inevitable—is both the intention of architects Peter L. Shelton (left) and Lee F. Mindel and the deception. Every detail of their work—from the floor plan and the materials to the lighting, the furnishings and the artwork—has been carefully analyzed. "We like to think and not style," Mindel says of the pair's intellectual approach. "But it should look as if you can't imagine it any other way." Perhaps best known for creating sleek Manhattan apartments that reflect their Modernist influences—Louis Kahn, Le Corbusier, Poul Kjaerholm, Arne Jacobsen—Shelton and Mindel, who head a 14-person firm they established in 1978, have also designed more traditional spaces and in a range of settings across the country and around the world. What inspires them is not the Modernist aesthetic itself but its impetus to experiment and break down barriers. "We like the idea of space being not so assignable to function, but assigning it as you see fit," says Mindel. "You don't have to live the way the Cleavers lived." Regardless of the setting, the team, whose new ventures include a streamlined sink fitting for Waterworks and furniture collections for Knoll, believe resolutely in the maxim that the whole is greater than the sum of its parts. It is preferable, Shelton remarks, that visitors to their residences, rather than noting a chair or a cabinet, say, "Weren't you moved by that space?"



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continued on page 240



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Although StriVectin-SD's functional components were already backed by clinical trials documenting their ability to visibly reduce the appearance of existing stretch marks (prominent because of their depth, length, discoloration, and texture)… the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker, maker of StriVectin-SD.

"When we first handed out samples of the StriVectin formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'I can't even notice my crows' feet,' we knew we had something more than America's most effective stretch-mark cream. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, PhD, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle reduction was occurring. However, based on the incredibly positive reports, I started using it myself — applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented.[1,2] "As luck would have it," Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of both overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, with less irritation and faster results — all without expensive (and painful) peels, implants, or injections.

Better than Retinol and Vitamin C, But Is StriVectin-SD Better than Botox®*?

Dr. Nathalie Chevreau, PhD, RD, Director of Women's Health at Salt Lake City based Basic Research®, exclusive distributor for Klein-Becker, explains, "Leading dermatologists agree that Botox Cosmetic is the preferred treatment for glabellar lines, that tiny little space of moderate to severe lines between the eyebrows. But ever since it was discovered that StriVectin could reduce the appearance of fine lines, wrinkles, and crows' feet… the kind of fine lines, wrinkles, and crows' feet that can add 10-15 years to your appearance and which costly medical treatments often leave behind… skin-care professionals have been recommending, and using, StriVectin." In fact, researchers believe non-invasive alternatives are better, because, Dr. Chevreau continues, "Topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the skin and wear off."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery. Even better, many dermatologists and plastic surgeons recommend StriVectin in conjunction with cosmetic procedures, including Botox.

So, if you see someone applying anti-stretch mark cream to their face, don't think they've gone off the deep end — they may be smarter than you think.

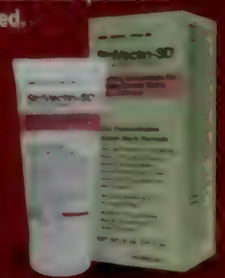
Having a hard time finding StriVectin-SD?

If you've been searching for StriVectin-SD, you already know it's become almost impossible to find. Don't bother with Neiman Marcus, they don't have it… Your best bets are macy's, SEPHORA shops, PARISIAN, Lord & Taylor, bloomingdale's, or Saks 5th Avenue (they always try to keep it in stock) or, believe it or not, the pregnancy section of your local GNC or high-end supplement retailer. To be absolutely sure, you can order StriVectin-SD directly from Klein-Becker at:

1-800-792-3985

or order online at www.StriVectin.com.

Since StriVectin-SD was designed as a stretch-mark cream, it comes in a large, 6-ounce tube. At $135.00, StriVectin-SD is not cheap… but when used as a wrinkle cream, one tube will last approximately six months. By the way, StriVectin-SD is backed by Klein-Becker's money-back guarantee. If StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund… no questions asked.



Call 1-800-792-3985 or order online at www.StriVectin.com.

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* Botox® is a registered trademark of Allergan, Inc. The only indication approved by the FDA for Botox Cosmetic use is as follows: "BOTOX® COSMETIC is indicated for the temporary improvement in the appearance of moderate to severe glabellar lines associated with corrugator and/or procerus muscle activity in adult patients 65 years of age."

Study References:

1 PO448 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology. 60 subjects. 3 weeks.

2 PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology. 204 subjects. 14 weeks.



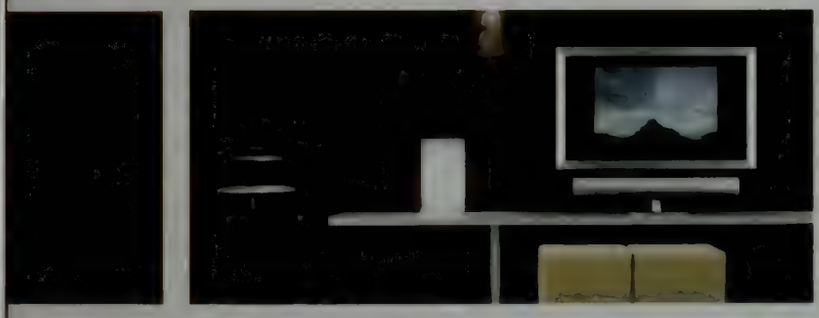


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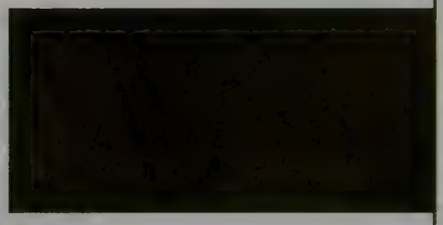












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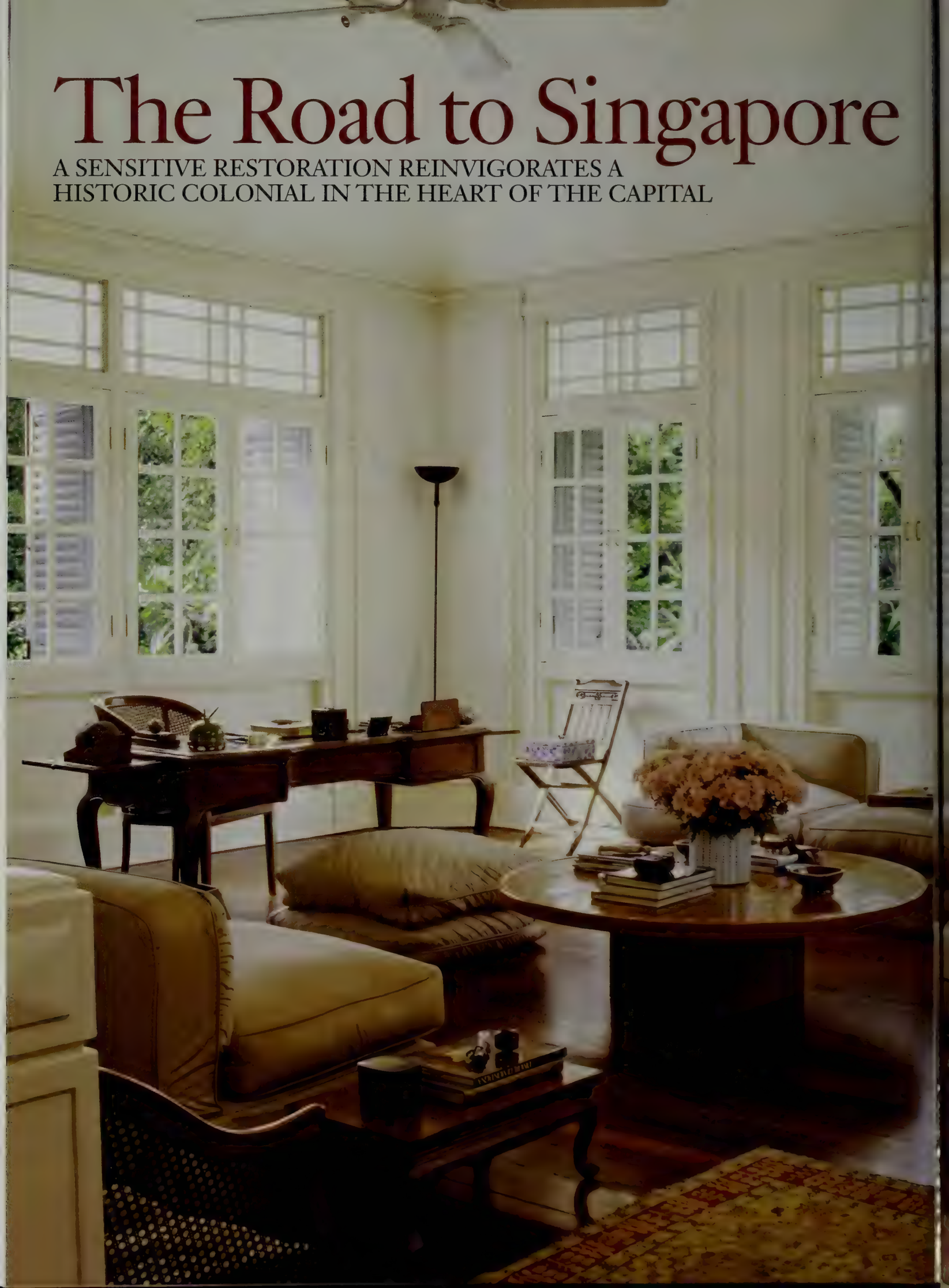
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PHOTOS (CLOCKWISE FROM TOP LEFT): CLIVE CHRISTIAN, ADAGIO, NIEDERMAIER, PAOLA LENTI/KARKULA, HOLLY HUNT, LIGNE ROSET, BANG & OLUFSEN

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For tickets and show details, visit www.archdigesthomeshow.com.

The Road to Singapore

A SENSITIVE RESTORATION REINVIGORATES A HISTORIC COLONIAL IN THE HEART OF THE CAPITAL



Text by Paul Theroux
Photography by Russell MacMasters





Space is everything to me," says Adrian Zecha, who believes he has found the ultimate house—"the most comfortable house I've ever lived in"—in Singapore. Zecha, the driving force and vision behind Aman-resorts, hotels that are regarded as the last word in comfort and luxury, elaborates: "Space is one of the most important dimensions of the thing called luxury," he says. "Comfort, too, but emotional comfort is only possible with space."

This paragon of a supremely habitable house is known in Singapore and Malaysia as a black and white, a huge colonial bungalow. Single-family houses of few but enormous rooms, they tended to be built in clusters in areas called parks—an early form of the gated community—for the use of expatriate civil servants, especially those on the higher rungs of the colonial ladder.

In the days before air-conditioning, black and whites were sought after for their size and their coolness as well as for the status that they implied.

Designed by architects from the colonial land office in Britain, the houses were mostly "put up in the 1930s and are incredibly well built, with cross-ventilation all around," says Zecha. "They fit very well into the environment, too." Since they took up so much space, many were torn down. While some 240 remain in Singapore, only 100 or so are privately owned.

When Zecha and his wife, Bebe, decided to move to Singapore from what had been the base of business operations in

Bebe and Adrian Zecha's residence in Singapore, known as a black and white, is among those originally built for senior officials in the British military between 1900 and 1940. "There are fewer than 250 left in Singapore," notes Adrian Zecha. LEFT: The couple, who collect Asian art, placed a Ming jar in the living room. ABOVE: The house is enclosed by walls of windows, which provide maximum ventilation.



Bebe Zecha (above, with Gin) likes the house's "utter simplicity." Although the rooms offer a clean backdrop for art, "we've never displayed our pieces in a formal way," she says. "We've always scattered them throughout our houses."

Black and whites tended to be built in clusters in an early form of the gated community.

Hong Kong, they looked for a house with the largest possible garden. A black and white on a two-acre plot happened to be available. In the density of Singapore, this was something like finding Versailles. But the house was in poor shape. "We had to bring it back to where it was," says Zecha, who hired local architect Kerry Hill to restore the interiors.

"These houses are a marvelous lesson in how to build in the tropics," says Hill, who lives in a black and white himself. "We rarely design interiors alone, so for us, this was an unusual situation prompted by a rare client and a house with great bones."

Though the rooms are spacious, there are only two bedrooms in the house. "Very few apartments have rooms this size," Zecha says. "Our ceilings are 14 to 16 feet high." The intention was not merely to bring this beautiful house back to its former glory but also to create areas for the Zechas' art collection, which is a considerable accumulation of 50 years of travel and connoisseurship.

Having begun his career as a publisher—he has worked in newspapers, books and magazines in Singapore and Hong Kong—Zecha founded the art magazine *Orientations* in 1970 and has never ceased to add to his collection of Asian paintings and sculpture. He is an enthusiast and wide-ranging in his taste. The notion of choosing a favorite piece makes him laugh—he has lots of favorites—though he adds, "The Chinese say, 'Reduce your collection to one piece.'"

"You have to live with pieces," he says. "The best thing is to switch them around. We take ours out of storage from time to time, as the Japanese do, taking a piece from the treasure room—a new vase, a new scroll or whatever."

He seeks the forte of each culture. "The Japanese are greatest in lacquerware," he explains. "Sculpture is great in India and also among the Khmer. Japanese and Korean screens are fabulous, and in China, porcelain and paintings. And you can find fantastic things in the Philippines—woodwork most of all, some of it Spanish or indigenous."





ABOVE: A circa 1930s painting of birds and foliage from the modern Beijing School dominates the dining room. The hall painting is 18th-century Chinese. The blue-and-white porcelain box is a Qing-period ice bucket used to cool rooms in the summer. RIGHT: In the hall, a bamboo table holds a range of objects, including an old wood Chinese mask.





ABOVE: Books and Buddha sculptures, as well as a 17th-century Tibetan bronze dancing demon guardian (below), fill the built-in shelves that envelop the library. RIGHT: A rare early-20th-century Thai painting of Buddha and two disciples hangs above the bed in the master bedroom. A pair of Korean cherrywood étagères showcase collections of Burmese silver bowls and antique wood vessels made for holding calligraphy brushes.

The best places to buy Oriental art are Bangkok and Hong Kong, he says. "Even on a business trip, if I have time, I gravitate toward antiques shops. If something hits my eye, I buy it."

The notion of space and light is always on his mind. Born in 1933 in West Java, Zecha lived with his grandfather before World War II and the nightmare of the Japanese occupation of Indonesia. The family business was tea, and the land was ideal. "The best tea grows above 4,000 feet," he notes.



"I think back to my grandfather," Zecha says. "He lived in spaces far greater than my father did. And my father lived in spaces greater than mine. The world is getting smaller."

His black-and-white house perhaps represents a childhood ideal, for it flourished in the colonial world he knew as a boy. It is the embodiment of everything Zecha admires in a living space. Reflecting on his art collection, he says, "It all goes together if you do it in a disciplined way." Reflecting on his house, he remarks, "You can't improve on it." □





"The best thing is to switch pieces around," says Adrian Zecha. "We take ours out of storage from time to time, as the Japanese do."

For more information, see the AD Directory, page 267

Shope Reno Wharton

Though grounded in history, the residences designed by Shope Reno Wharton aren't bound by it. "The way people live today is very different from the way they lived 100 years ago, and architecture has become much more inviting to that lifestyle," says Bernard Wharton (center, with partners Arthur Hanlon, right, and Jerry Hupy). "We like houses that reflect a sense of casualness in an ordered way, that have a formality when it's needed." Thus, even many of the Shingle Style residences that have become a hallmark of the 18-person firm feature open floor plans. "We like the idea of coming into one of our houses and being able to look through the space to the view beyond so that the house becomes a series of experiences—a progression that draws you in and then through the house to nature beyond," explains Wharton. The interplay between the natural and the built environments is essential to the Connecticut-based firm's designs, from both an aesthetic and an ethical perspective. That means not only making use of recycled materials but also taking into account the way a structure is oriented to its landscape. Whether building in a waterfront, mountain or rural setting, the firm pays close attention to light, vegetation and scale. The architects want their creations to take advantage of what's going on beyond their walls, says Wharton, "in the most grand or the most private ways—whether it's a tiny glimpse or a great panorama."



Tel.: 203-869-7250
www.shoperenowharton.com

"A house is the embodiment of one's soul. Therefore, you want to select an architect you can trust and feel comfortable with." *—Bernard Wharton*



For more information, see the AD Directory, page 267.

Marjorie Shushan



"Group collections of objects together—it gives them more importance and will have a greater, more dramatic impact."

When Marjorie Shushan designed an office as a favor 30 or so years ago, she wasn't actually planning to pursue interior design as a career. But as it happened, one small job led to another, until she met the late Kalef Alaton, whom she credits as "the designer who changed my life. He taught me to be curious and always open to new ideas." She worked for Alaton for 10 years before establishing her own firm in New York in the late 1980s. "Many people don't understand that it's a profession," she says of how the work of interior designers is sometimes perceived. "And it's a profession that requires tremendous expertise and raw talent." Shushan, who incorporates her own fabric and furniture designs into her projects, develops inviting modern interiors that she describes as "calm, comfortable, clean and uncluttered—with a mix of antiques and contemporary." Mindful of environmental issues, the designer and her staff of five try to practice "green" design whenever possible. "I'm hopeful that my wonderful hometown of New Orleans will be considering environmental aspects in its rebuilding after Hurricane Katrina," she says. Given the choice of any historic interior to live in, "Ludwig Mies van der Rohe's glass pavilion in a serene park setting" would be her first pick. "But a 17th- or 18th-century apartment in Paris with high ceilings—I could be happy there too."



Tel.: 212-975-1200

For more information, see the AD Directory, page 267

Sills Huniford

There are but a few notable long-term professional pairings in the design world. For Stephen Sills (left) and James Huniford, who founded their Manhattan interiors firm in 1984, the key to viability has been not only a shared aesthetic and sensibility but, as Huniford says, "a great capacity to build off each other's ideas." Their signature mien is "eclectic and edited"—any given interior might have early-17th- and late-18th-century French and English pieces juxtaposed with Modernist examples by such names as Eyre de Lanux and Eugène Printz. Sills and Huniford do not look to one period but are redefining classicism with contemporary materials and textures—parchment, shagreen, limed oak, tooled leather—and enlightened spatial concepts. Collaboration is central to their process. "The public's access to design resources has very much expanded," remarks Sills, "and we find that our clients are bringing more of their creative thoughts to the table. For us, the most desirable clients are ones who know how they want to live and who trust their own instincts." Sills Huniford Associates designs about half of the furnishings for each of its projects. Since 1995 the practice has had its own line, Dwellings, which carries fabrics, lighting and furniture, as well as vintage pieces the two partners collect on their travels. "In everything we do," says Sills, "it always comes back to the elements of atmosphere and point of view."



Tel.: 212-988-1636
www.sillshuniford.com

"Hold true to your original vision. Go beyond it—build, clarify and refine—but never discount the initial visual concept." *—James Huniford*



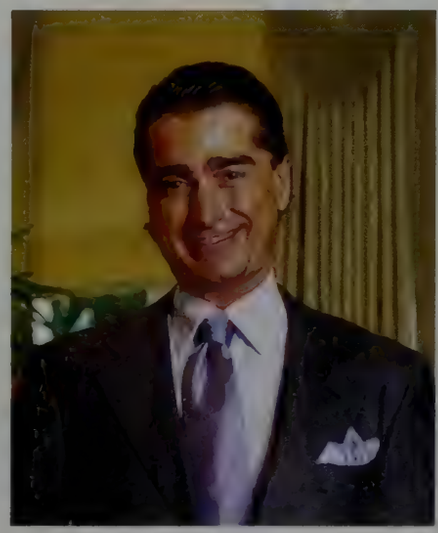
or more information, see the AD Directory, page 267.

Scott Snyder



"Put your money into the bricks and mortar so that the architecture is correct. But be sure you can still finish the interior properly."

After 20 years in the design field, Scott Snyder is steadfast in his commitment to his profession, so he's frustrated when potential clients assume that hiring an interior designer is prohibitively expensive. "It's the *product* that's expensive," he emphasizes. "Mistakes can be costly—but that's a problem alleviated by choosing the right designer. Trust is key to the successful outcome of any project—a designer should be hired only if the rapport between client and designer is a good one. Choosing a designer based solely on a fee schedule is a big mistake." With offices in New York and Palm Beach, Florida, Snyder travels regularly to England and France to search for antiques, though he also creates Regency- and Empire-style furniture made of Argentine mahogany for his projects. Describing himself as "a bit old-fashioned," he marvels at how technology has transformed his work. "We're completely AutoCAD-dependent, though I do keep a typewriter in my Palm Beach office." Still, he's glad to see a renewed interest in tradition in design. "Over the last decade more and more clients have been returning to the reassuring traditional interior," he observes. "The reevaluation of tradition is producing more qualified artisans, and, at long last, quality craftsmanship is following suit." The trend agrees with Snyder—whose design philosophy is, "Quality before fashion, comfort before form, suitability before all."



Tel.: 561-659-6255; 212-230-1811

For more information, see the AD Directory, page 267

José E. Solís Betancourt

To José E. Solís Betancourt, designing a residence is like designing a set for an opera. "You create this amazing backdrop where clients can perform their lives," he says. "A space is like a procession of acts in a client's libretto." And, as with opera, he adds, "there are so many layers to it." The first and, to Solís Betancourt, the most important layer is the interior architecture. "If you have a room with no furniture, no artwork—nothing," it should still be beautiful, he maintains. "Otherwise you end up hiding things with decoration." From this solid foundation, the next layers—the draperies, the furnishings, the art—"flow naturally." Drawing inspiration from Palladio, Solís Betancourt, who is an architect as well as an interior designer, keeps his work rooted in the classics. "Whether a house is contemporary or historic, the order and elegance that symmetry and balance bring is fundamental," he says. Color, too, is vital: "I will see a Renaissance painting with strong colors and think, If it looks great in a painting, it should look great in a room." Solís Betancourt, who says that his firm custom-designs furnishings and lighting to fill a void in the marketplace ("It's important not to reinvent the wheel, only make it better"), spends about half of his time away from his seven-person office in Washington, D.C. Working with his partner, Paul Sherrill, he enjoys exploring a variety of styles in a variety of settings. "What is consistent," he says, "is the voice."



Tel.: 202-659-8734
www.solisbetancourt.com

"Keep the architecture serene, and leave the whimsy to the toss pillows."



continued on page 245

For more information, see the AD Directory, page 267.

John Stefanidis



"Try to fulfill your dream, but at the same time, be practical: Think budget, storage space, finishes."

For John Stefanidis, interior design isn't created in a vacuum. "It must adapt to the spirit of a space and a climate," he comments. "Wicker, cotton, glass and stone for hot climates. Wool, cashmere, plaid, oak and mahogany inlay for cooler climates," he explains, adding that "local character should be taken into consideration—Aspen, Colorado, as opposed to Morocco." Stefanidis, who opened his London-based practice in 1967, cites comfort as a fundamental aspect of his work, but it is a comfort infused with luxurious details and unique touches. His interiors are distinguished by their bespoke elements—bronze door pulls, oak shutters, an inlaid table, a pair of simple, oak-topped chests—and by their respect for interior architecture. A Stefanidis creation often features the handiwork of decorative painters and other craftspeople who hand-paint designs onto walls, marbleize woodwork and lay in floor mosaics. Stefanidis, who was born in Egypt and whose commissions have taken him to nearly every continent, draws on global influences for his interiors as well as his furniture and his fabric collections. The designer, now at work on a hotel in Geneva, cultivates a taste that is at once discerning and nimble: "There is no style that I revile and no example of any period which I feel does not need to be appreciated," he writes in his book *Stefanidis Designs*. Even kitsch, he allows, "has its point."

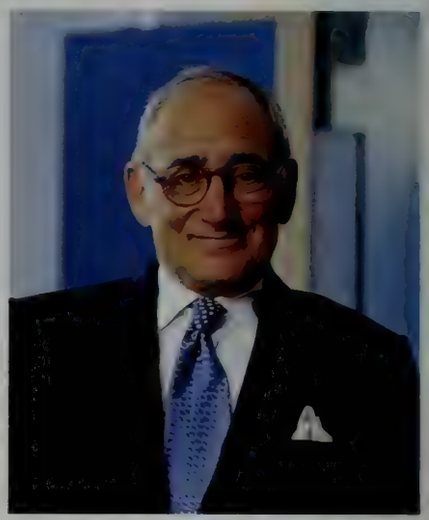


Tel.: 44-20-7808-4700
www.johnstefanidis.com

For more information, see the AD Directory, page 267.

Robert A. M. Stern

In a distinguished career that has spanned more than 35 years, Robert A. M. Stern has remained true to his principles: "I see myself not as an architectural biographer but as a portraitist devoted to the synthesis of my clients' ambitions and the social constraints in which my buildings are to be realized." Whether designing a residential, commercial or institutional building, Stern believes a structure's form should fit, but not be confined by, its function. "Architecture is like the design of mittens, not gloves," he says. "Gloves are too tightly shaped to the fingers of a single hand; mittens give you wiggle room for the future." Stern, principal of a 230-person firm, dean of the Yale School of Architecture and author of eight books, argues that even private residences have an obligation to the public sphere. "As I approach a building, what it gives back to the public realm, in the form of a welcoming face with interesting details and a sense of the intersection of the public and private realms, is extremely important to me." Currently at work on houses in Michigan, Massachusetts, Florida, Rhode Island, California and the south of France, Stern says that the most important responsibility of the profession "is to make buildings that go about their business in an elegant, resourceful and affordable way. While we always need mind-expanding, emotionally gripping monuments, not every commission is an occasion for spectacle."



Tel.: 212-967-5100
www.ramsa.com

"People should know that good architecture is not too expensive and that good architects are not unapproachable."



For more information, see the AD Directory, page 267.

William W. Stubbs



DECEMBER 2005

"Toward the end of a project, let your designer finish in your absence, so you can give yourself the gift of walking into your new home."

William W. Stubbs has come a long way since his early days working for real estate developers, when his decisions were along the lines of whether a carpet should be "beige, beiger or very beige," as he describes the experience in his book, *I Hate Red, You're Fired!* Today, as head of the five-person firm he established in Houston in 1987, he travels the world, designing interiors that require far more creativity—and a far broader palette. Stubbs's projects run the gamut—from a sprawling estate outside Kiev to affordable senior housing in Rhode Island and, currently, an Airbus 319. "I attend 12-hour meetings with five aeronautical engineers in Basel, Switzerland," he says. "This, as a design process, is the battle of the left brain and the right." If there's a style he's most comfortable with, it's English country, but Stubbs says that his designs are driven primarily by the character and needs of his clients. That doesn't mean there isn't room for surprise. This former Boy Scout from Gonzales, Texas, may have good manners, but he also has a playful streak. For one client, a riding aficionado moving from a large rural house to an urban penthouse, Stubbs took three saddles, mounted them on special copper brackets and hung them like art over an ebony grand piano in the entrance. The resident, he says proudly, "was overwhelmed by my incorporating her personality into her new sophisticated environment."



Tel.: 713-780-7772
www.wwstubbs.com

For more information, see the AD Directory, page 267.

Emily Summers

Emily Summers's first job out of school, where she majored in art, was in the fashion office of the original Neiman Marcus store in Dallas. Stanley Marcus, she recalls, became a friend and mentor: "He aimed high and expected the best." Through him, Summers met luminaries in the fashion and design industries, associations that continued into her own interior design practice, which accelerated when architect Antoine Predock asked her to collaborate on a major southwestern residence in the early 1990s. The hallmark of Dallas-based Emily Summers Design Associates is an elegant and fresh contemporary interior that integrates architecture and art. Summers approaches commissions from an artistic point of view, creating, as she calls them, "spatial collages of color and texture." She designs furniture for each project, often combining her own work with custom pieces and 20th-century furniture and decorative objects. "I love serene rooms where art is more important than wallcoverings," she says, citing a recently completed residence, in which she installed a Donald Moffett video of gently swaying trees to mimic actual trees visible beyond. Along with architect Carlo Scarpa and artist Koloman Moser, San Francisco interior designer John Dickinson was an early influence. "I saw his spare, intelligent approach to design in the 1970s and adopted one of his observations: that a room is finished when you cannot remove something without its being missed."



Tel.: 214-871-9669
www.emilysummers.com

"Isolate a wall and apply a car-paint finish (maybe BMW Midnight Blue or Porsche Chromium Yellow). It's like adding a great piece of art."



For more information, see the AD Directory, page 267.

Rose Tarlow



DECEMBER 2002

"Live intimately with your decisions before you commit, and savor the process. As with everything in life, when in doubt, don't."

Antiques dealer, furniture and fabric designer, retailer, author, decorator. Rose Tarlow's résumé may be long and varied, but her interior design philosophy is succinct: "Fresh, clean, contemporary furniture and art mixed with wonderful old pieces—and a very definite edge of eccentricity." Tarlow's design career started small, with the opening of her shop, Rose Tarlow Antiques, in 1975. Today her Los Angeles–based company, Rose Tarlow–Melrose House, is renowned for its reproduction—or, in many cases, adaptation—of antiques, as well as its more modern designs. Fourteen showrooms across the United States carry the Rose Tarlow–Melrose House Collection—furniture, wallcoverings, fabrics and accessories tinged with French, English and Asian influences. As with all of her endeavors, Tarlow takes on interior design projects, which include work for David Geffen and Eli Broad, with much forethought. She is driven not only by her sharp eye but also by her sense that homes are deeply personal. Rooms "may be perfectly designed," she writes in her 2001 book, *The Private House*, "yet if they fail to reflect the personalities of the people who live in them, the very essence of intimacy is missing, and this absence is disturbingly visible." Tarlow, guided first and foremost by her own keen sensibility, is wary of trends. "Everything goes in cycles," she says, "and so it is with interiors." What haven't we seen yet in design? "Something new."

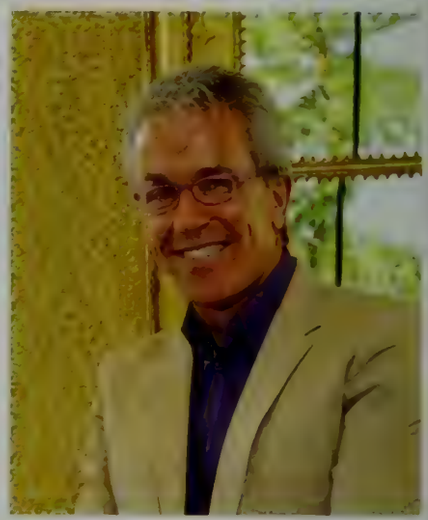


Tel.: 323-651-2202
www.rosetarlow.com

For more information, see the AD Directory, page 267

Roger Thomas

Good design gives people a special sense of place, of self and of the present. It should heighten one's sense of drama, humor, serenity, mystery and comfort," says Roger Thomas. "Design should not attempt to replicate another place or time but should create a unique reality—although it can incorporate memory as one component. Good design is honest, original and captivating." As the creative force behind Wynn Design and Development's legendary resorts, including The Mirage, Bellagio and Wynn Las Vegas, Thomas believes that a comprehensive education in art history enables a designer to "innovate with confidence." He is most influenced by Palladio, who, he notes, "taught us the language of proportion and rhythm," as well as by the decorative arts and architecture of 18th-century France and the modernists of 20th-century France, Austria and the United States. In the reception area wading pool of the Wynn Macau, he recently placed statues of two nearly life-size cloisonné camels—as if they were walking on water—and is now working on "the sophisticated younger sister" of Wynn Las Vegas, a hotel located just next door. "Increased globalization and exposure via travel and information technology will encourage ever more dramatic, even cinematic, concepts in design and architecture in terms of historic reference, scale and fantasy," predicts Thomas.



Tel.: 702-770-5050

"Be completely fluent in history, but don't copy it. Don't be afraid to innovate."



For more information, see the AD Directory, page 267.

Stanley Tigerman



MARCH 2004

"Be honest, be open, be flexible, be yourself."

If a building is neither spontaneous nor sophisticated, there is probably nothing to see," observes Chicago native Stanley Tigerman. After receiving architecture degrees from Yale, he started his firm in 1962, which his wife and partner, architect Margaret McCurry, joined in 1982. Though Tigerman's achievements and accolades have been many (he represented the United States at the Venice Biennale on two occasions and has received more than 130 design awards) and his credentials impressive, he remains grounded and is the first to debunk the myth that architects reside on a lofty perch. "People often feel that architects are detached from others or are part of an elite—it's just not true!" Tigerman believes that being a responsible architect and human being means "being totally immersed in ecological responsiveness." In addition to his residential projects in the United States, he has worked on public structures in Bangladesh and on the Illinois Regional Library for the Blind and Physically Handicapped. Tigerman says, "I think design for those most in need of it is rewarding." In 1993 he cofounded, with Eva Maddox, Chicago-based Archeworks, an alternative multidisciplinary design school. Programs at the school range from designing products and prototypes to improve the lives of stroke survivors to analyzing response models of recent disasters. He adds, "I choose projects where poignancy is built into the program."



Tel.: 312-644-5880
www.tigerman-mccurry.com

For more information, see the AD Directory, page 267

Suzanne Tucker

I believe good design is not about trends or rules but about creating timeless beauty that enhances one's daily life," says San Francisco–based designer Suzanne Tucker. She established her 20-person firm, Tucker & Marks, in 1986, after the death of her mentor, acclaimed California designer Michael Taylor. Tucker worked closely with Taylor for many years, and his influence, along with that of Colefax & Fowler (she worked for two years with a protégé of John Fowler's in London), give the designer a comfortable, elegant and unique style that is sought by California and international clients alike. "Michael Taylor was undoubtedly my strongest philosophical influence in that he really demonstrated that design can be a mix of eras and styles, color and form, but the most essential aspect is always scale and proportion." She also finds inspiration in unlikely things. "I discovered rust on my roses. Not good for the roses, but a wonderful color for plastered walls!" she says. Current projects vary in size and scope, from refinishing a table for one longtime client to designing the interiors of a boutique hotel in Rutherford, California, to several 17,000-square-foot homes. Projects take Tucker from the Bay Area through the California cities of Napa, Carmel and Santa Barbara and beyond, to St. Louis; Little Rock, Arkansas; and Boston. "The traveling road show can go anywhere, as long as the clients are nice and the architecture is good."



Tel.: 415-445-6789
www.tuckerandmarks.com

"It's all about balance—color, form, proportion, scale, light, art, new and old. Only follow some of the 'rules'—it's much more fun to break them!"



continued on page 253

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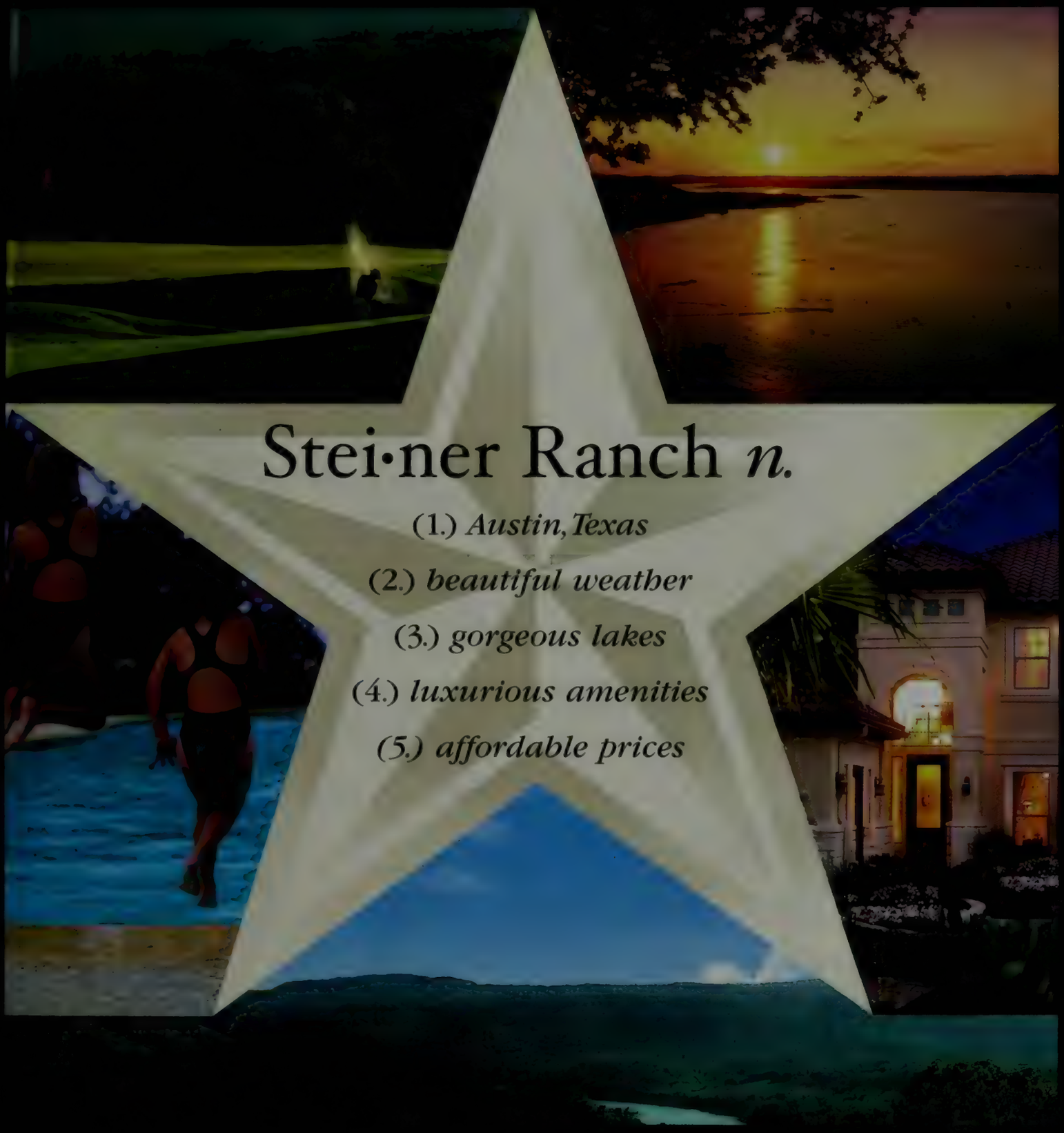
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For more information, see the AD Directory, page 267.

Mitchell Turnbough



NOVEMBER 2006

"Your home is the greatest reflection of you. It should express your unique interests and inspire you."

I was constantly rearranging the furniture in my parents' home—much to their amusement and sometimes frustration," Mitchell Turnbough says of his early penchant for interior design. He studied with artists and artisans from the age of five, was mentored by the late Benjamin Baldwin while attending Florida's Ringling School of Art and Design and then worked for Bray-Schaible in New York for 16 years. "I'll never forget my first day there," he recalls. "Robert Bray said to me, 'Just make it pretty,' and I've been doing that ever since." After the dissolution of Bray-Schaible, Turnbough set up his own studio in 2002, and he has purposely kept it small and personal. "I work alone, with a stable of consultants whom I've known professionally for 20 years," he explains. Inspiration for his projects—which include architectural and interior design, furniture, home accessories and jewelry—comes from "the opportunity to communicate a simpler way of seeing things." He says, "We're getting closer to abandoning the common restrictions—and even names—of traditional rooms in a home." Recently he worked with a client who had the courage to do just that: "Rooms were designed for multiple anticipated uses and were named according to their geographical location within the house." Turnbough relies on his imagination for his living. "Although, ironically, the one thing I can't imagine is doing anything else."



Tel.: 917-972-7782
www.mitchellturnbough.com

For more information, see the AD Directory, page 267

Edward Tuttle

Every time I visit, I find the space so beautiful—it's filled with history, treasures and memories," Edward Tuttle says of the Hôtel Lambert, Baron Guy de Rothschild's storied 17th-century residence on Paris's Île Saint-Louis, where, if the opportunity arose, the architect would most like to live. Although he was born and raised in the United States and travels regularly to exotic locales for his work, it is not surprising that he has long preferred to be based in the French capital. There, in 1977, he established Design Realization, the 11-person firm he runs with partner Christian Monges. Tuttle practices "design as a basis for the human lifestyle, whether it's a residence or a hotel," he explains. "It's about making the individual feel comfortable and stimulated in a space that functions well. I was educated as an architect, and I see and think in an architectural sense first." He is currently applying this philosophy to luxury hotels in Los Angeles, New York and Greece, an Amanresorts project in Bangkok and residences in Paris, Beverly Hills and Singapore. Respect for both the cultural context of the location and the potential impact of the structures on the surrounding environment is fundamental to his approach. Tuttle, who designs furniture and accessories for his hotel projects, says he appreciates the way new materials and techniques, in recent years, have given the designer more "creative flexibility."



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"Good proportioning of spaces, along with a unity of materials, creates a gracious sense of circulation and discovery."



For more information, see the AD Directory, page 267.

Carleton Varney



NOVEMBER 2002

"Every room needs a touch of black. Be it a lamp, a letter box, a border on a drapery—whatever."

It's no secret that Carleton Varney is a color person. "I like bright colors, bold contrasts and floral patterns." But when he feels the need to reflect and renew, the private Varney retreats to the soothing palette of a simpler landscape. "I have done several jobs in Ireland, and I have a house there. It's a spot for me to recharge." He sees travel as inspiration and uses the rich landscapes for research. Since becoming owner and president of Dorothy Draper & Company at age 29, Varney has applied Draper's vibrant style to singular interiors for private planes, yachts, hotels and homes around the world. Current projects include a new nightclub for The Greenbrier in West Virginia and a luxury penthouse floor at The Stoneleigh Hotel in Dallas. And for a McDonald's in Ontario, California, Varney will put together a very contemporary Draper look. He has also published more than 20 books, created a furniture line and launched a clothing collection and his own line of fabric. The recent exhibit "The High Style of Dorothy Draper," at the Museum of the City of New York, drew 7,000 Draper design devotees. Varney worked closely with the museum to capture the spirit of Draper. Her legacy has everything to do with Varney, and his success is predicated on faith and gratitude. "I am a great believer in destiny: What is meant to be will be." And what will be next for Varney and Dorothy Draper? "The movie—that's what's next!"



Tel.: 212-758-2810
www.dorothydraper.com

For more information, see the AD Directory, page 267

Axel Vervoordt

One of the world's most respected antiques dealers, collectors and interior designers, Axel Vervoordt embraces an aesthetic that is remarkably accessible. "A good designer is like a doctor; he consults you for what is best." The Belgian designer's philosophy is equally simple: "Make people happy; make them discover things in themselves; make them feel at home and love their house." For Vervoordt, home is a 50-room castle near Antwerp called 's-Gravenwezel. Inside, the juxtaposition of antiques and art—from contemporary to 18th century to ancient Egyptian—reinforces Vervoordt's mindful approach to design. "I love everything that is very real." And if it isn't real, Vervoordt will make it real. "I make everything I can't find, like sofas and coffee tables. All are based on sacred proportions. They all have a timeless, universal feel and are not fashionable." His recent home furnishings catalogue presents 90 pieces, some familiar and some entirely new, all infused with the authenticity and spirit for which he is known. The family-run firm (his wife, May, heads the textile and fabric division) of 85 employees has expanded beyond the castle to the Kanaal, a complex of restored 19th-century warehouses and grain silos in Antwerp that was created by his older son, Boris. It is a multidisciplinary art center to support, he says, "a universal vision that is above fashion, where new ideas will always rise."



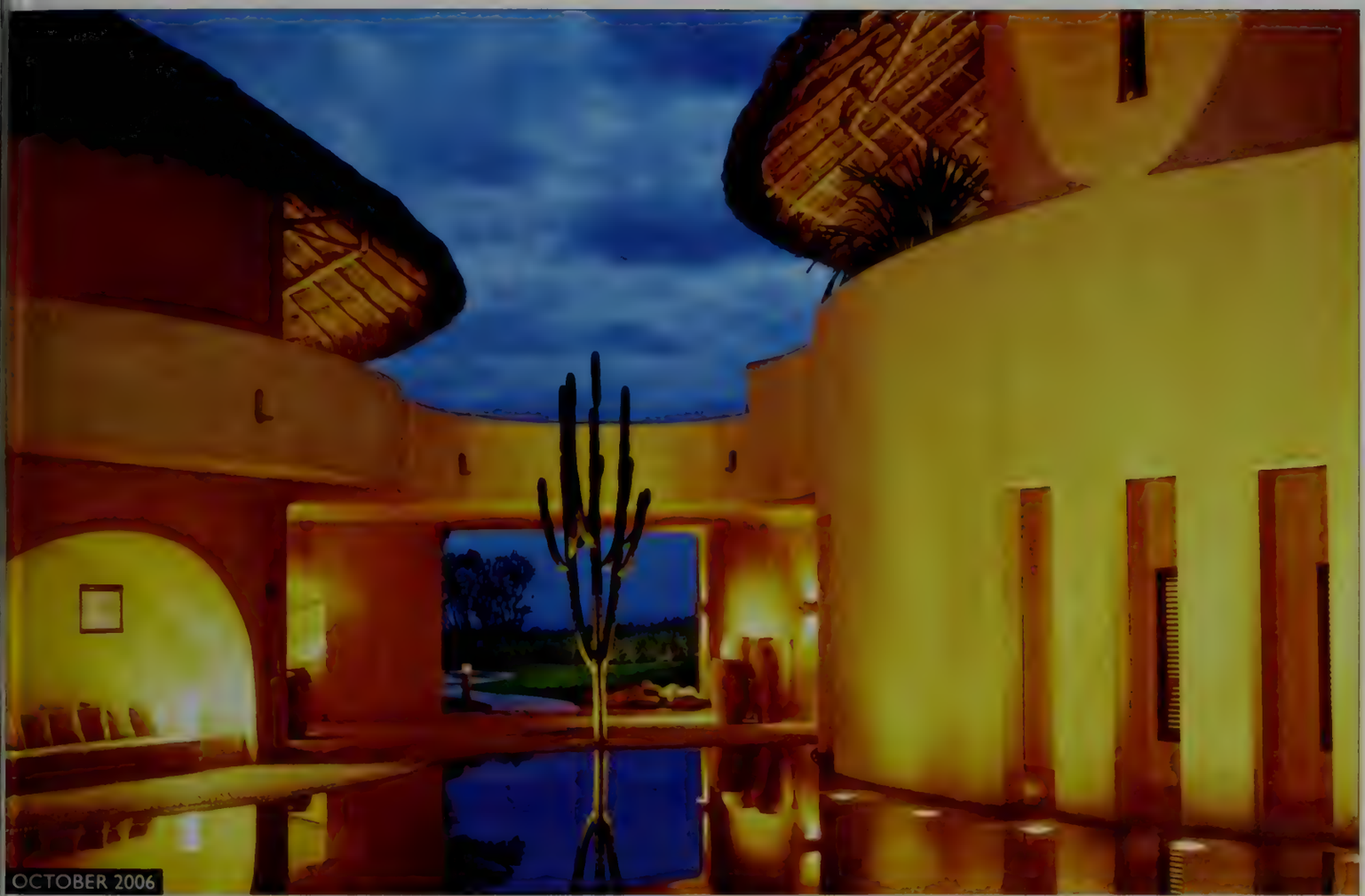
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"Respect the existing patina; leave the old; don't over-restore."



For more information, see the AD Directory, page 267.

Diego Villaseñor



OCTOBER 2006

"Buildings should have magic, more than just strict beauty."

Architecture is about the art of living and the way to construct the human habitat," says Diego Villaseñor. With his 30-person firm, he actively integrates the residences he designs with the geography and topography of their sites, along with the dreams of the clients. Projects on the Costa Careyes in Jalisco and Punta Zicatela in Oaxaca present a worthwhile exercise for Villaseñor. "I treat nature with love and respect. I believe architecture has to emerge from the forms and mechanisms that nature has to offer," says the Mexico-based architect, who has worked on houses in Central and South America, Europe and the United States as well as Mexico. "I create spaces that resound in the soul and imagination, that give human beings a sense of protection, freedom and a place to be with themselves." His imagination is captured by light and shadow. "I think light makes space—what type of architecture could exist without sunlight?" He adds, "I always have a longing for harmony." Villaseñor's ideal landscapes for future projects are those with an abundance of shadows or an opportunity to create them. "I would like to design in the desert, in Monument Valley or in the flower garden of the Atacama Desert in Chile." As much an artist as he is an architect, Villaseñor says of his work, "You have to be an artist, a technician, develop aspects of psychology and economics. Architecture is a profession that gives you the most."

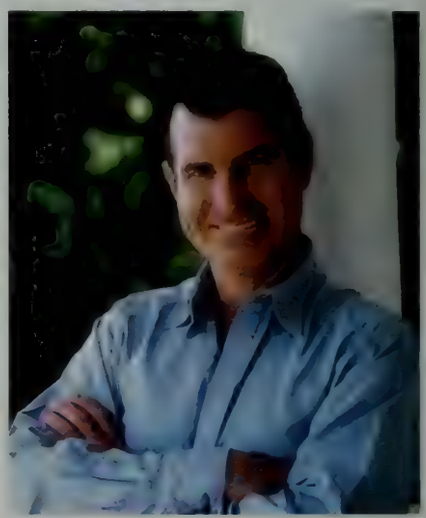


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For more information, see the AD Directory, page 26

Graham Viney

I design in a way that's appropriate to the building, its environment and the client's lifestyle," says Graham Viney. Long before becoming established as one of South Africa's leading interior designers, Viney was involved in the restoration of colonial houses in his homeland. In fact, his design career began when he helped redecorate one of the rooms in a residence he was researching for his 1997 book, *Historic Houses of South Africa*, and has since developed into his own nine-person firm, Graham Viney Design. He regularly takes on projects around the globe, attending to a broad spectrum of commissions, including a stable block near Cape Town, a bar in Rio de Janeiro and the new Dunhill concept store in London, as well as hotels in the United States and on the island of Madeira. For residential projects, he insists, "interior design can be smart, chic and stylish, but it has to reflect the owner's personality: That is the basis for character and originality." Looking at how design has changed in recent years, Viney believes that "we are beginning to see the return of the client as a collector—in terms of art, furniture and objects—even among those who so rigorously embraced Minimalism a decade ago." If he could, Viney says he would happily reside in a cottage orné or in a New Delhi bungalow designed by Sir Edwin Lutyens. "I like the idea of a pared-down form of the grand edition—domesticity and coziness combined with the grand manner."



Tel.: 27-21-434-0592

"Always introduce an element of surprise into a room: Too much good taste can be boring."



For more information, see the AD Directory, page 267.

Alan Wanzenberg



JULY 2003

"Art should be a contrast to the interior in period and attitude. This approach complements the detail and emotion of both elements."

Architect Alan Wanzenberg believes that design today is less motivated by the desire to facilitate social change or alter the way we think than it has been in the past. "It's more driven to compete with trends in media and fashion," he says, citing the prevailing interest in Modernism as an example. After graduating from architecture school, he took a job with I. M. Pei and then formed an architecture and design firm with the late Jed Johnson, with whom he worked for 14 years before establishing his own New York City practice in 1996. Wanzenberg says he is inspired most by those "who have authenticity and integrity—they are what they appear to be. The notion of authenticity allows people to work in beautifully resolved ways." An emphasis on design resolution and craftsmanship is fundamental to his approach. "I have very few preconceptions about a commission. We start from this position and let it go from there," says the architect. "I look at the different elements—lifestyle, environment—and how to balance them." Recent projects include residences on Jupiter Island in Florida; in Litchfield, Connecticut; and in upstate New York; as well as a guesthouse in California's Napa Valley and a restoration project in New Jersey. He also collaborated with artist Louise Bourgeois on a pavilion in Phi Phi, Thailand, that houses a sculpture memorial for the tsunami victims.



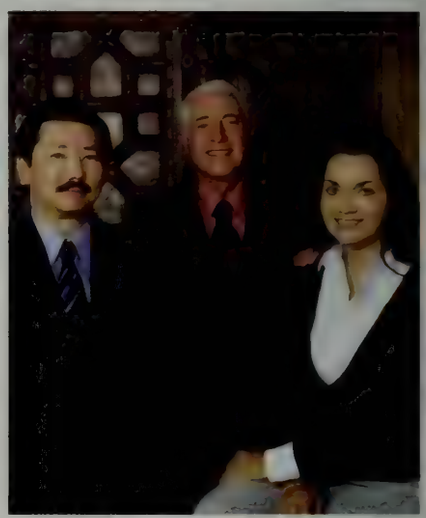
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www.alanwanzenberg.com

For more information, see the AD Directory, page 26

The Warner Group

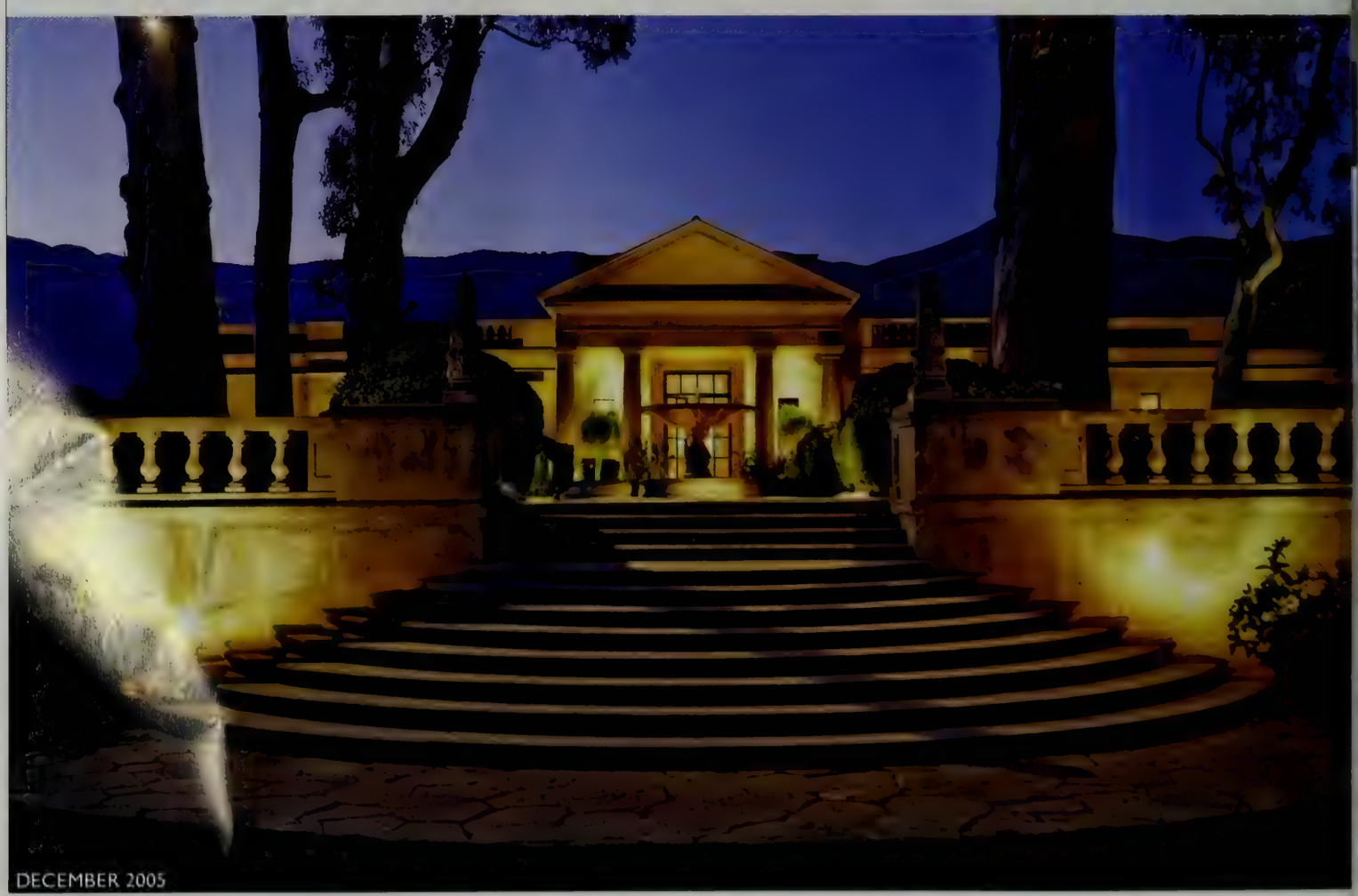
Our ultimate objective is to translate our client's vision into an aesthetically successful venture," says Jack Lionel Warner. "People often think that the architect's focus is on his commission fees, which couldn't be any further from the truth," adds the architect and chairman of The Warner Group Architects. While the Montecito, California–based firm has remained small, Warner, along with architect and CEO Thiep Cung and interior designer and senior associate Jessica Bridges, recently launched Warner Group International, a division devoted to master planning for resorts, such as the 20,000-acre development the firm is currently working on in Panama.

"We're doing everything from A to Z—the full master plan, from landscaping to custom homes to shopping to yacht clubs," says Warner, who cites Irving Gill and Luis Barragán as two of his strongest influences. Warner is most excited about two current projects. One is a private residence in Kuwait City for a member of the royal family. "We've never done anything in Kuwait before," he notes. "It's actually been a bit of a challenging place to work in, because it gets up to 130 degrees during the day." It's something he won't have to worry about on the second project: a home he's building for himself in the famous Sea Ranch development south of Mendocino, on the California coast. "It's where I've always wanted to live."



Tel.: 805-969-5074
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"I always interview the family at their home and compare what they want with how they live. Sometimes a good architect has to be a therapist."



continued on page 262



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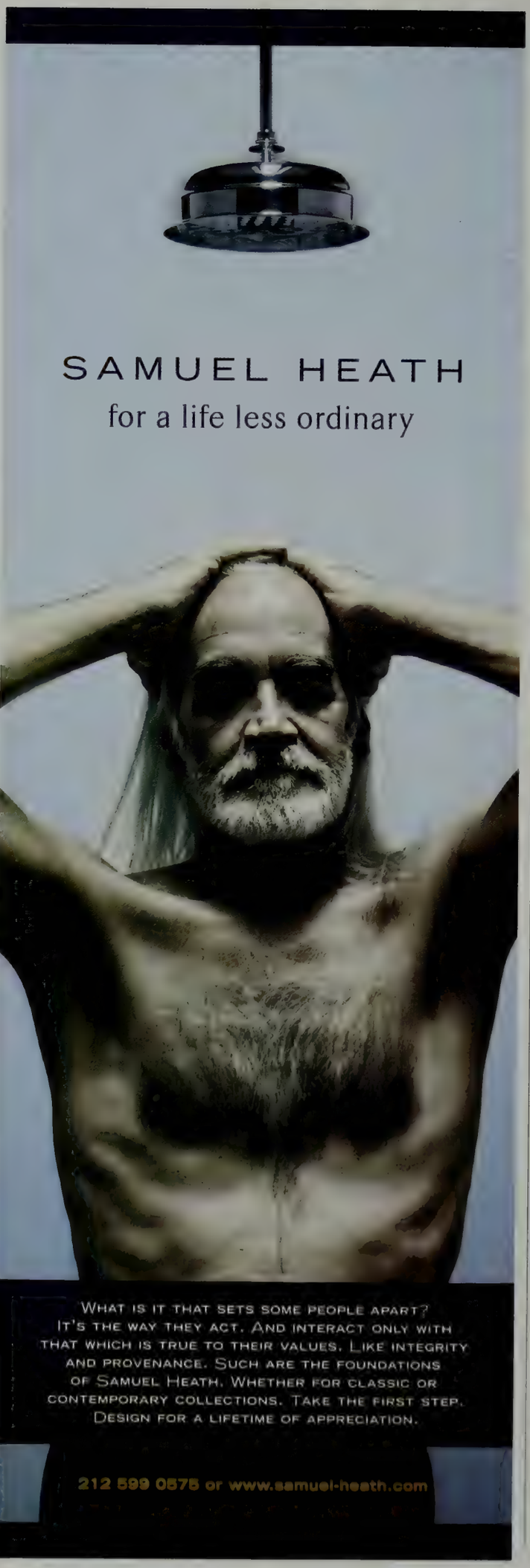
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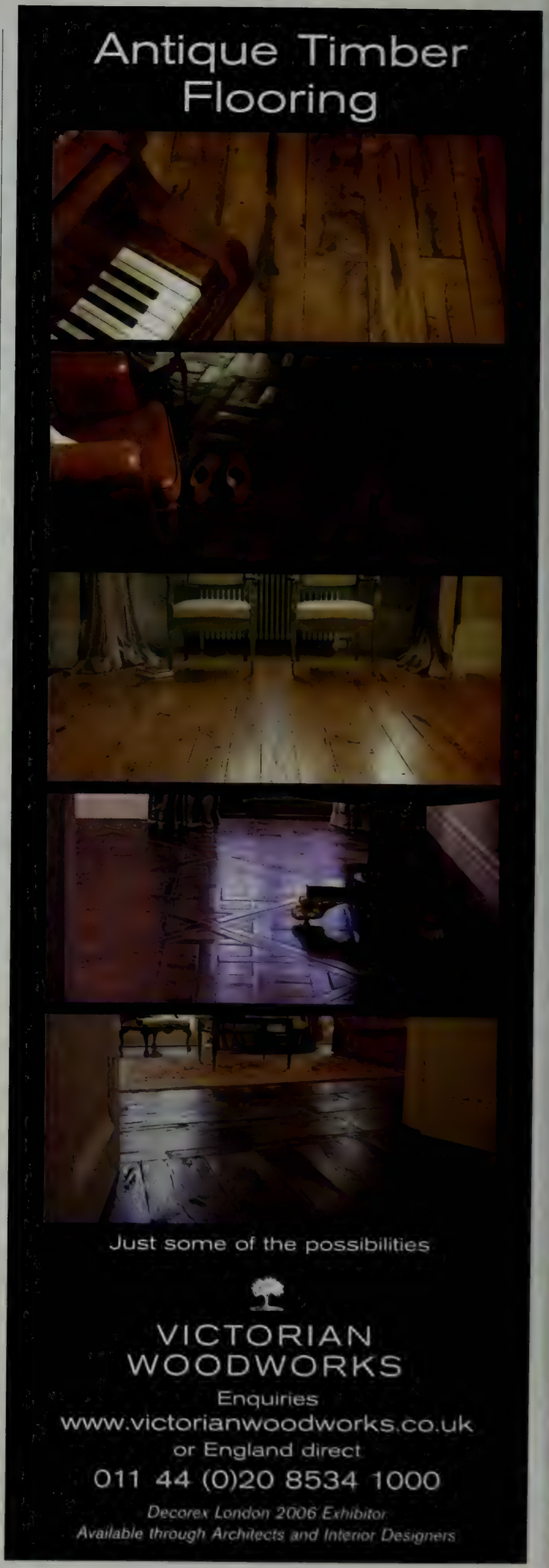
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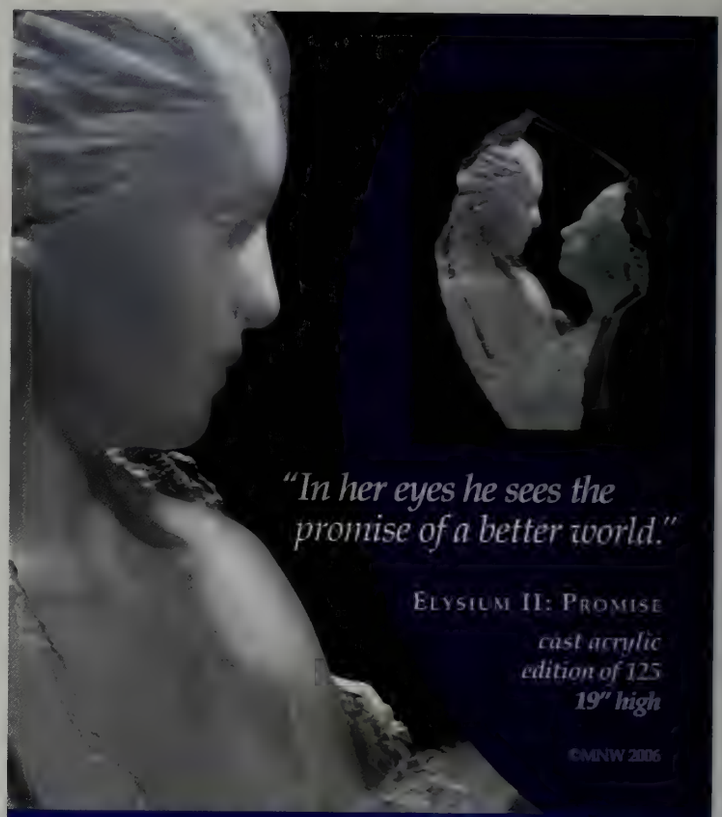
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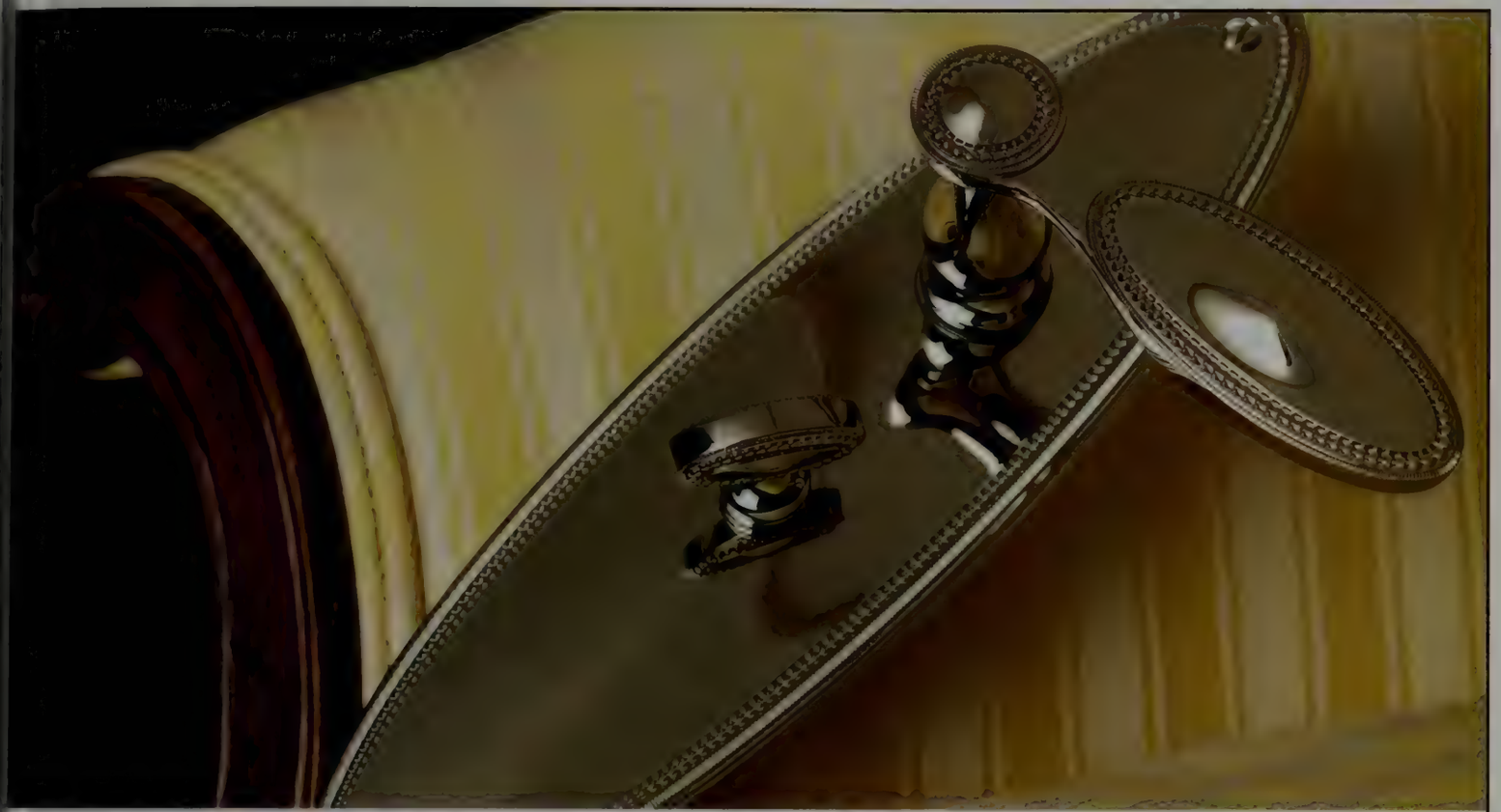


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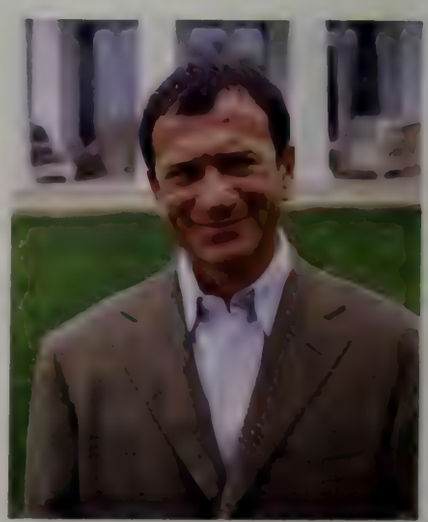
Dennis Wedlick



APRIL 2005

"Seemingly defying spatial logic, dark floors make ceilings look taller, and all-dark surfaces make small spaces look larger."

I consider myself a romantic, and my work is defined by the client's romantic aspirations as well," says Dennis Wedlick, cofounder of the Congress of Residential Architecture, an advocacy group and forum for homeowners and design professionals. "As there can be several people involved in a project, my accomplishment is the single solution that appeals to seemingly divergent design tastes or attitudes." An ongoing source of inspiration is the late Philip Johnson, with whom Wedlick worked for 12 years before opening his own office: "His style, grace and professionalism continue to set the standard for me." On the boards at Dennis Wedlick Architect are a combination cottage, barn and film studio in upstate New York; a Tribeca penthouse; a restaurant in a Manhattan landmark building; and facilities for Disney Theatrical Productions, to be constructed inside the old auditorium atop New York's New Amsterdam Theater. "I always begin with a blank slate, in that I have no aesthetic agenda other than to follow wherever the client's wishes take me in advancing the art. We can design a modern interpretation of a 17th-century Dutch colonial as surely as we can outfit an authentic Dutch colonial with innovative technology. Creating something unique using the right materials, the clever sequence of spaces, the play of natural light and the particular connection to the landscape is, for me, the magic of architecture."



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For more information, see the AD Directory, page 267.

Bennett and Judie Weinstock

"The gutsiest thing we ever did was to totally redesign our lives!" says Bennett Weinstock, half of the Philadelphia-based design firm Bennett and Judie Weinstock Interiors. "Bennett gave up a successful law career to follow his passion for interior design and joined me to establish a firm that has been emotionally rewarding," adds Judie Weinstock. It's not surprising that the duo, who will celebrate their 43rd wedding anniversary this year, have a knack for pushing the boundaries of color and pattern in unorthodox ways to create timeless and comfortable spaces: Judie Weinstock is passionate about early American quilts and folk art, and it's clearly reflected in her interiors. As for Bennett Weinstock, he credits the style and joie de vivre of his mother, Lucille, as his greatest influence. "A true eccentric, she had a flamboyant style that announced her presence wherever she went," he notes. "We continue to combine a sense of playfulness with elegance in our work," says Judie Weinstock. The team's current projects include interiors for an Anglo-Caribbean house in Palm Beach and the restoration of a Tudor-style house on Philadelphia's Main Line. "Decorating should be fun!" maintains Judie Weinstock, who values a client with curiosity, passion and a sense of humor. "A client with an open mind, one who is willing to take chances, makes for a wonderful relationship for all involved," adds Bennett Weinstock.



Tel.: 215-735-2026

"It's better to reduce the scope of a project and do it well than to spread the design budget too thin and compromise the result or what you love."



For more information, see the AD Directory, page 26

Paul Vincent Wiseman



MAY 2006

"Be sure to surround yourself with pieces you love, not just ones that you think are fashionable."

Trying to apply M.B.A.-style business plans to the decorating process is the biggest mistake a client can make," says designer Paul Vincent Wiseman. "It's not linear, and it's very emotional—it doesn't fit a model!" The native Californian, who cites David Adler, Charles Rennie Mackintosh, John Saladino and Frank Lloyd Wright as muses, has run his own San Francisco–based, 32-person firm for 27 years. Wiseman's approach is grounded in his belief in the importance of achieving harmony between objects in an interior, regardless of the style. He recently finished a four-year collaboration with architect Ricardo Legorreta on a residence in Hawaii, and in the past year his projects have taken him from Santa Fe to New York to London. What he's currently most excited about, however, is a Chinese pagoda–style party space he is working on stateside, which he describes as "a wonderful chinoiserie fantasy." Wiseman, who also designs custom indoor and outdoor furniture for his clients, upholds a threefold philosophy when tackling new projects: An interior must be appropriate to the needs of his client, to the architecture and to the location. Given the opportunity, the designer would live in the D. L. James House, by Greene and Greene, in Carmel, California, "for the proportion of the rooms, the simplicity of the detailing and, of course, the setting and views," he says of the stone residence, which overlooks the Pacific.



Tel.: 415-282-2880
www.wisemangroup.com

For more information, see the AD Directory, page 267.

Craig Wright

I look for interesting ways of combining history with technological advances to create an eclecticism that will stand the test of time. It's about living with beauty and helping other people live with it as well," says Craig Wright. The seasoned designer has seen a fair number of trends and technological advances change, challenge and leave an imprint on the profession throughout his 41-year career. "The flat-screen television has become the single largest advance in decoration and has changed the use of several other pieces of furniture," he observes. Wright, who describes his approach as "classical, with an unpredictable counterpoint," channels his passion for European antiques into his own line of furnishings and reproductions, shown at Quatrain, the gallery he opened 28 years ago. If he could live anywhere, he would choose the Château de Bagatelle, in Paris's Bois de Boulogne —"before its later alterations, when the graceful proportions were marred by raising the roof in the 19th century. The small tented bedchamber was one of the most interesting rooms ever created," explains Wright. "Designed by Bélanger for the Comte d'Artois, brother-in-law of Marie Antoinette, the original gardens included a pharaoh's tomb, a paladin's tower and a philosopher's grotto." Although there isn't much in the design world Wright hasn't come across, he muses, "We have yet to see Victorian contrasted with technological futurism."



Tel.: 310-657-7655
www.quatrain.net

"I like my curtains made to look as if they have been filled with air and not neatly folded. This gives the impression of a relaxed elegance."



For more information, see the AD Directory, page 26

Pierre Yovanovitch



SEPTEMBER 2004

"Luxury is achieved through just proportions and perfect execution. The objective is to make simplicity magnificent."

Although he has been designing interiors professionally for only a few years, Pierre Yovanovitch already knows exactly what defines his ideal client: "A willingness to trust, a willingness to express oneself in one's home and a capacity to let me do my job." The young Parisian was creating ready-to-wear clothing for Pierre Cardin when he began working on a redesign for his own apartment. "One thing led to another, and I was designing flats and houses for some friends," he recalls. He prefers interior design because "houses are more concrete and complex. They are a much more important part of life than clothing. My taste for independence led me to start my own business in 2000, rather than work for somebody else." An entrepreneurial spirit and the trust of friends turned clients—who then recommended Yovanovitch to their friends—quickly launched his new career. He now runs a six-person design firm. Initially inspired by late-18th-century French and Swedish styles, the designer was soon "led to certain forms of Neoclassicism and Modernism, like those of British designer T. H. Robsjohn-Gibbings and the French architect Pierre Chareau," which greatly influence his work. "I like to use materials that suggest both luxury and sobriety," he says. It's a philosophy that proposes "opulence and restraint at the same time—to create a magical place that is always a neutral backdrop for beautiful objects." □



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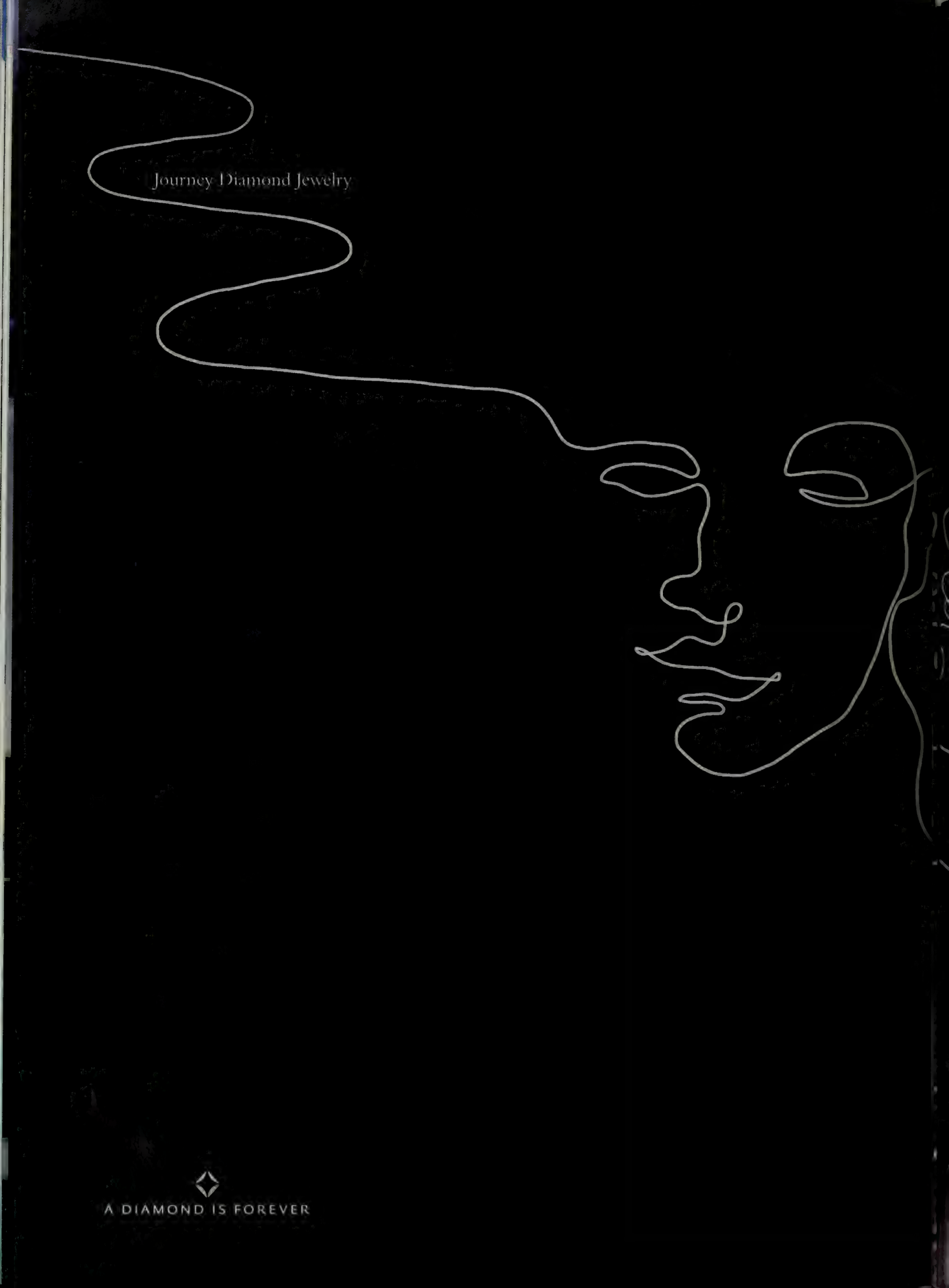
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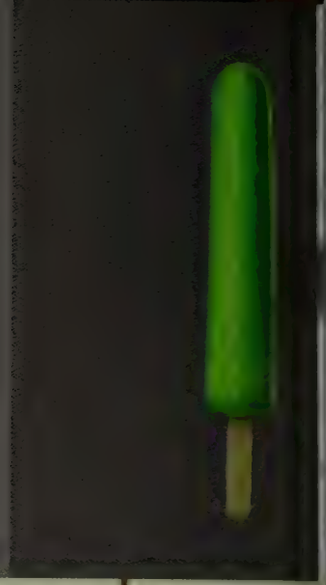

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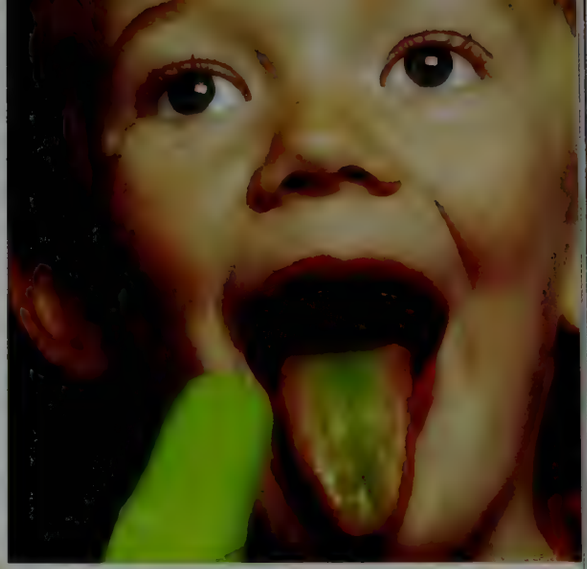
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COVER: Robert A. M. Stern Architects reinvented a house on Martha's Vineyard, adding a second floor and reorganizing the existing spaces. Photography by Peter Aaron/Esto. See page 130. ABOVE RIGHT: The garden room of a Tudor-style house near the Hudson River, with interiors designed by Alexa Hampton. See page 112.

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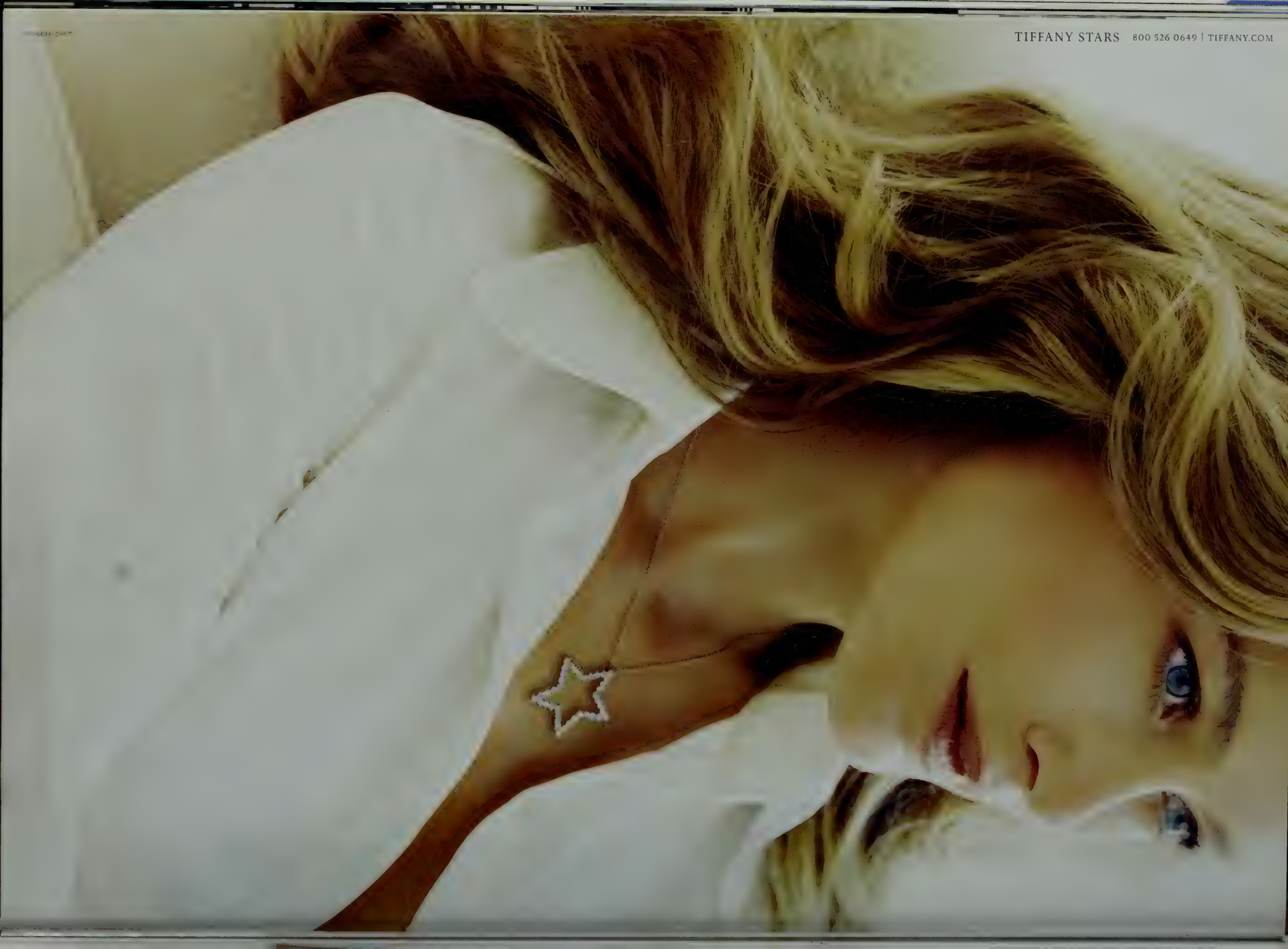
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As I See It, #2 in a photographic series by Sanjay Kothari.
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Reclaimed stone was used to turn the ruins of a 15th-century Tuscan customs station into a comfortable villa. See page 160.

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Abelardo Morell prints hang in the living room of a New York apartment designed by Sandra Nunnerley. See page 42.

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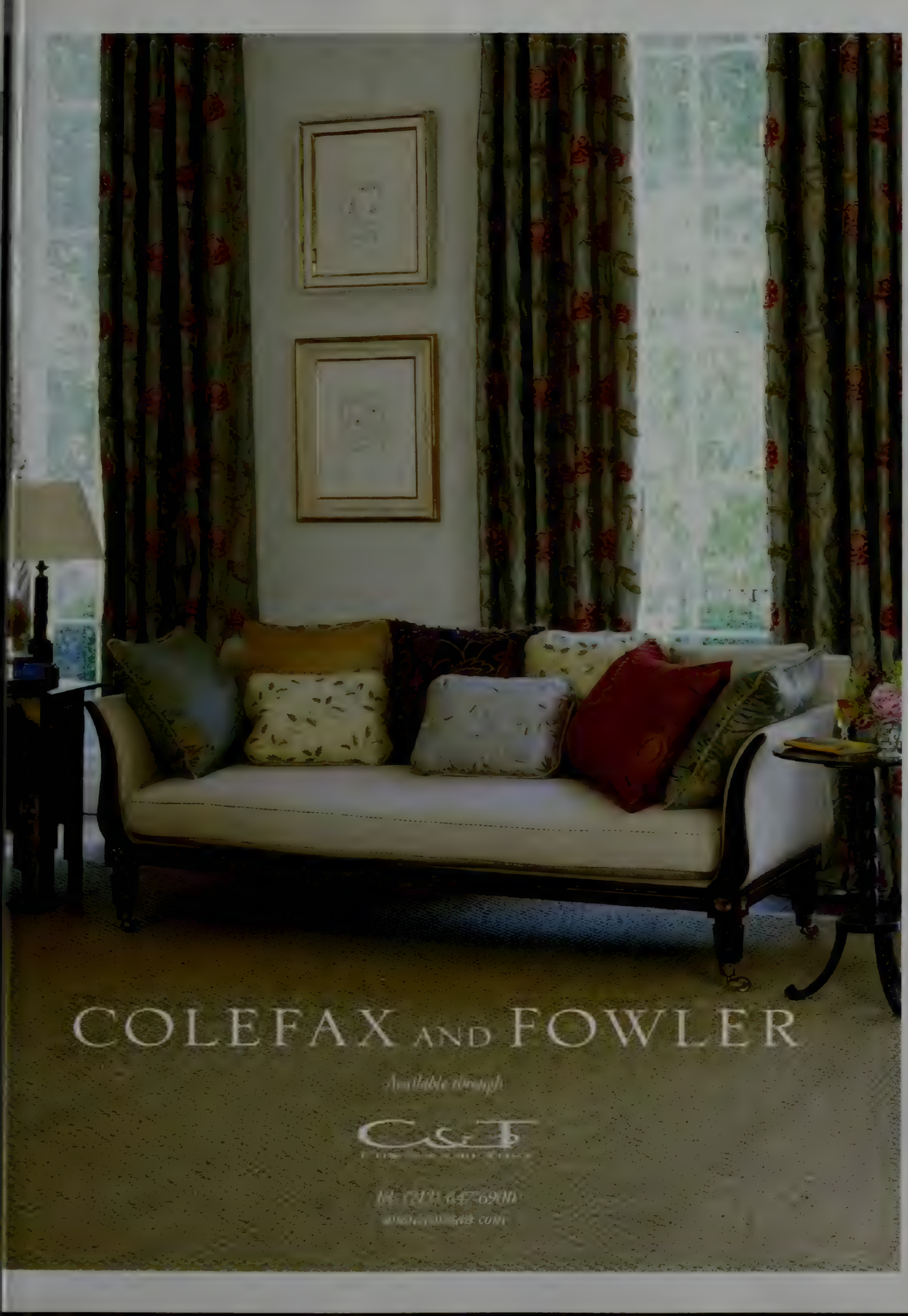
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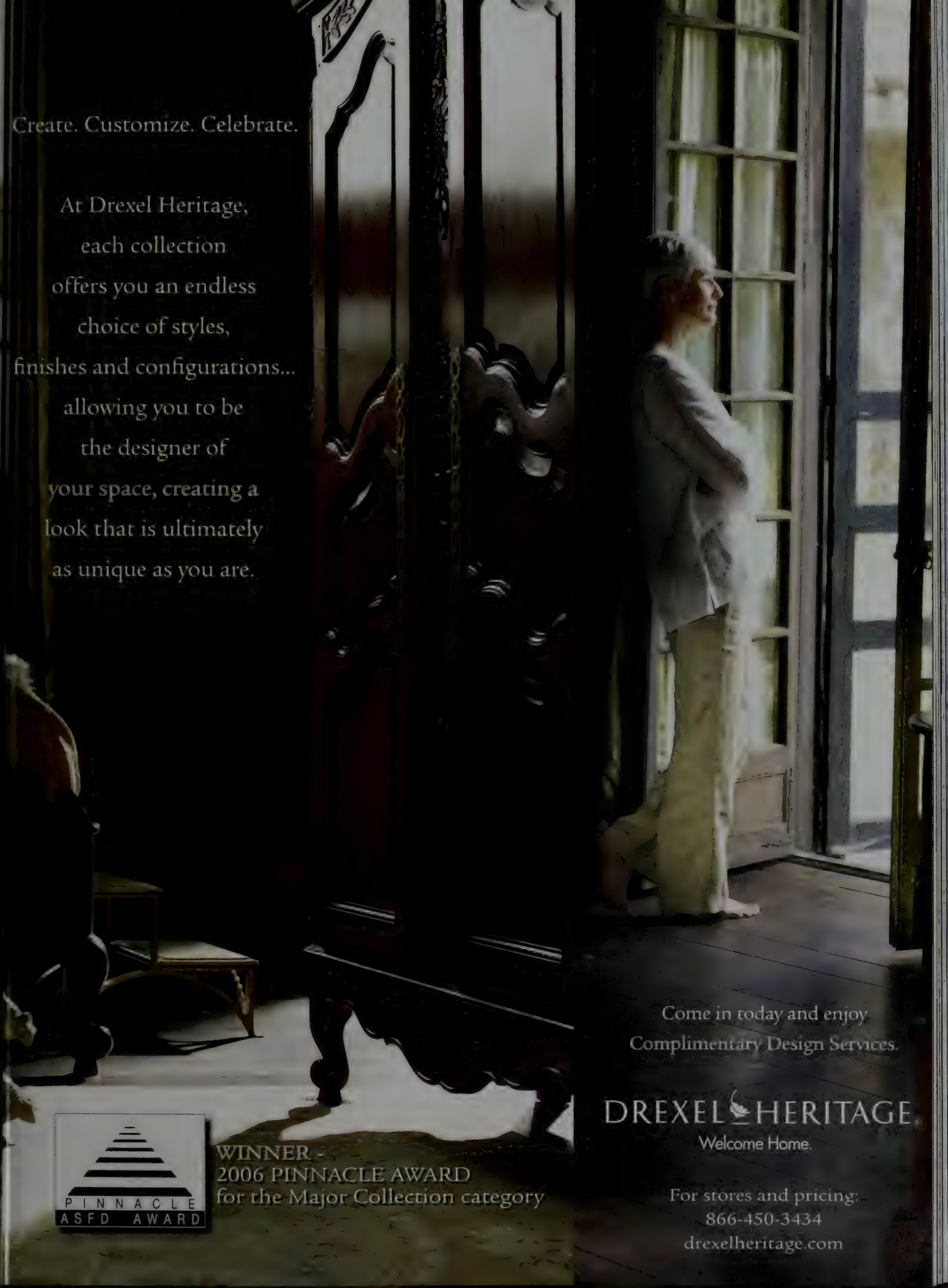
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Thank you for your excellent presentations of the homes and retreats of the talented designer Giorgio Armani, including his yacht in Saint-Tropez (April 2002, November 2003 and December 2004). Your description and photos of his Antigua residence in the November 2006 issue so well define his unstructured, elegantly simple design. I enjoyed the fantastic, beautiful feature. Thank you.

—Robert Christen
Huntington Beach, California

PARK AVENUE PRAISE

Usually I want to change a little something in the rooms you picture, but Barbara Goldsmith's Manhattan apartment ("Revision on Park Avenue," December 2006) is perfect.

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Worthington, Ohio

CARIBBEAN CHARM

The cottage on Harbour Island ("Tropically Integrated," December) was a lovely feature. I was impressed by how natural and warm the interiors were. The indoor-outdoor living room was charming and the poolside patio very inviting, but my favorite element of the house was the library—what a delightful retreat!

Angela Harris
Denver, Colorado

A NOD TO PANAMA

I await the arrival of this splendid magazine each month and look forward to enjoying a Saturday afternoon in its company. The November 2006 issue was particularly special for me: It contained an article on my beloved country, Panama! What a wonderful surprise to get to the AD Shopping section, and there it was, "Panama's Pleasures." Seeing pictures of the city, its galleries and the Kuna Indian *molas* was like a piece of heaven entering my home in Illinois. I have subscribed to *AD* for many years, in Illinois and in Panama, and many times thought about writing to congratulate you for your fabulous magazine, but I was always shy about it. The article on my country did the trick.

Yolanda Lopez-Lambert
Gurnee, Illinois

ISLAND RETREAT

Giorgio Armani's retreat on Antigua overlooking Galley Bay, is magnificent and Durston Saylor's photography is breathtaking. I wish I were there!

Donna Melisi
Trumbull, Connecticut

INSPIRED BY THE LIGHT

I really liked Gerald Clarke's article "Temples of Light" (October 2006). The way he wrote about architect Hugh Newell Jacobsen was intriguing and witty. I was fascinated by the house Jacobsen built and was especially interested in the Greek temples that were integrated into the skylight design. Considering the limitations of space he dealt with in designing and building the house, it was impressive to see what he came up with.

Nicoleh Larios
New York, New York

DISCOVERIES ON THE WEB

I was thrilled to visit your Web site and discover the video feature Mary's Finds. Her gift ideas were terrific, and it is nice to have a new source for high-quality design that is affordable as well. I just loved the tea towels and the clever egg puzzle —both are now on my list of gifts to give. Looking forward to the next installment.

Natalie West
San Diego, California

RAISING THE BAR

I have always been a fan of the magazine. However, recent issues have truly exceeded my expectations. The September 2006 issue was superb—the variety of styles and personalities that were captured in the designers' own homes made for a great read. And I could not put the October and November issues down. I applaud the editors for continually bringing *AD* to new levels.

Will Mercer
Miami, Florida

The editors invite your comments, suggestions and criticisms.
Letters to the editor should include the writer's name, address and daytime phone number and be sent by e-mail to letters@archdigest.com or by mail to Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.

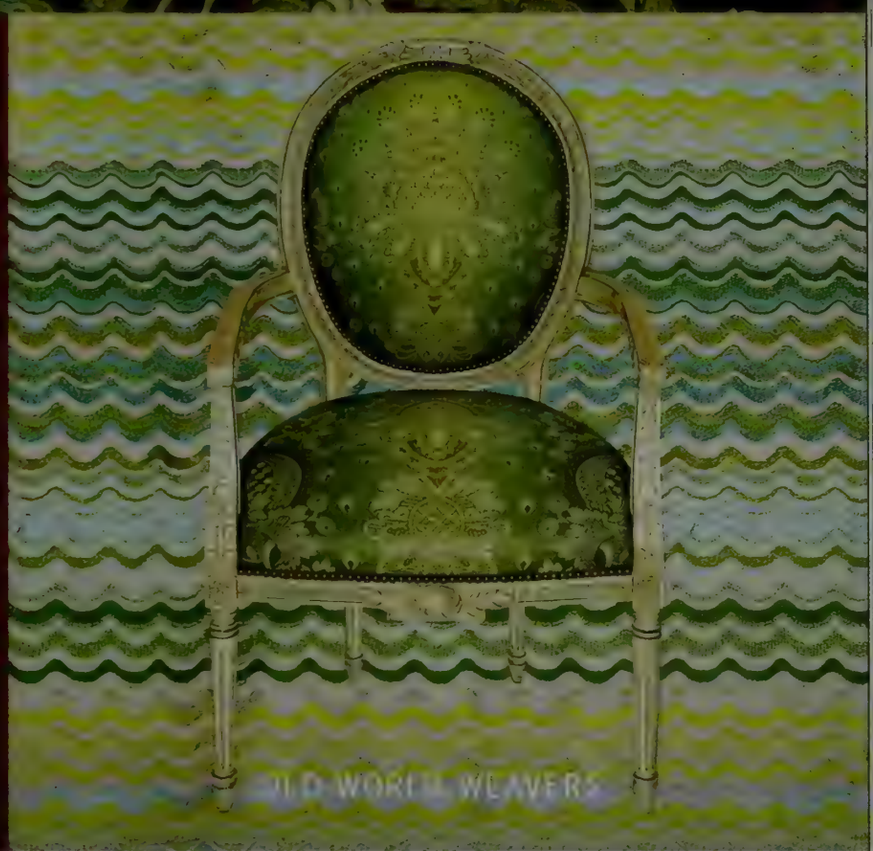
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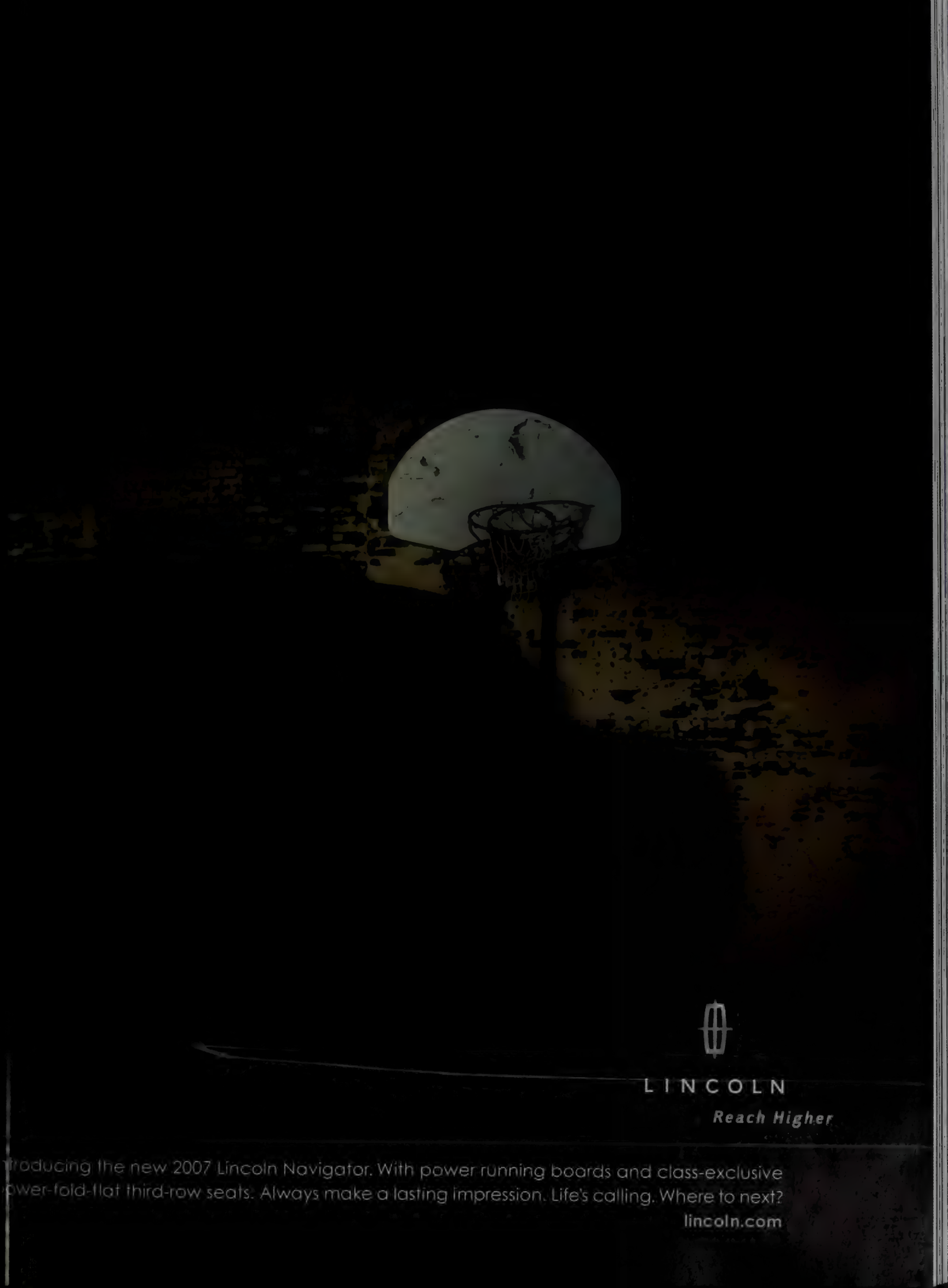
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Our annual Before & After issue, perhaps more than any other issue through the year, reaffirms our belief in possibility. Here we show you, in vivid detail, residences that are not static but are filled with creative energy and made anew. In these pages we offer you stories that inspire a spirit of rejuvenation—the 12-year restoration of an abandoned 15th-century Tuscan farmhouse, the thoughtful remaking of a jumbled Martha's Vineyard retreat, the inventive union of two dilapidated Shanghai buildings into a sculpted whole, the reimagination of Tudor style on a grand yet personal scale in James and Lisa Cohen's meticulously detailed home, and more.

Whether the starting point was a property in ruins, one that suffered from an accumulation of misguided design decisions or a place that had simply become out of step with modern living, each project offers a lesson in the possibility of redemption. More practically speaking, this issue provides you with an exclusive, behind-the-scenes look at the creative processes of some of the most talented architects and designers at work today. So come along with us and be inspired.

Paige Rense, Editor-in-Chief



MICHAEL FRANK ("Into the Light," page 122; "Before & After: Park Avenue Renewal," page 42). "On these two projects the designers and architects faced the same challenge: how to make apartments conceived for the tastes and needs of the past feel contemporary," says contributing writer Michael Frank. "Both teams sought to retain traditional detailing while fundamentally reorganizing the spaces. Peter L. Shelton and Lee F. Mindel worked inward from the window wall; Arthur S. 'Woody' Pier and Sandra Nunnerley began at the apartment's heart, a living/dining/family room. Both finished residences are humanized and cleverly reasoned through," says Frank, who is at work on a novel.



PENELOPE ROWLANDS ("Bol Move in New York," page 150). Whe contributing writer Penelope Rowland saw the living room at designer Thoma Britt's Manhattan residence, she was im mediately taken with his style, which, sh says, put her in mind of Rose Cumming It turns out that both she and Britt ar great admirers of the venerable design er, who was actually a mentor of Britt' Rowlands also detected a hint of Cum ming in the apartment he designed fo a Greenwich Village couple: "This was Rose Cumming taken in a mor contemporary direction," she remarks. "It reminds you how you respon to good design—that it speaks to you." Rowlands's most recent book *A Dash of Daring: Carmel Snow and Her Life in Fashion, Art, and Letters.*

SCOTT FRANCES ("Windsor on the Hudson," page 112; "Bold Move in New York," page 150). Designers Alexa Hampton and Thomas Britt both have a remarkable eye for dramatic saturated hues, notes contributing photographer Scott Frances. As visitors move among the 40 rooms of the 25,000-square-foot residence Hampton designed, "the colors shift," says Frances, "but it's not jarring. It takes a pretty deft hand to do that." The playful palette Britt chose for a Greenwich Village apartment offers a welcome break from the drabness of the cityscape, he says: "To come up from the grays of the streets into something fun like this is wonderful."



DURSTON SAYLOR ("Charm, Rekindled," page 178; "Before & After: Park Avenue Renewal," page 42). In the wee hours of a fall day, contributing photographer Durston Saylor went to Bucks County, Pennsylvania, to capture a stone farmhouse designed by Penny Drue Baird and found a postcard scene of Northeast autumn: "The sun was coming over the horizon, and the house presented itself in a lovely, fleeting way," says Saylor, whose work appears in over 30 books.



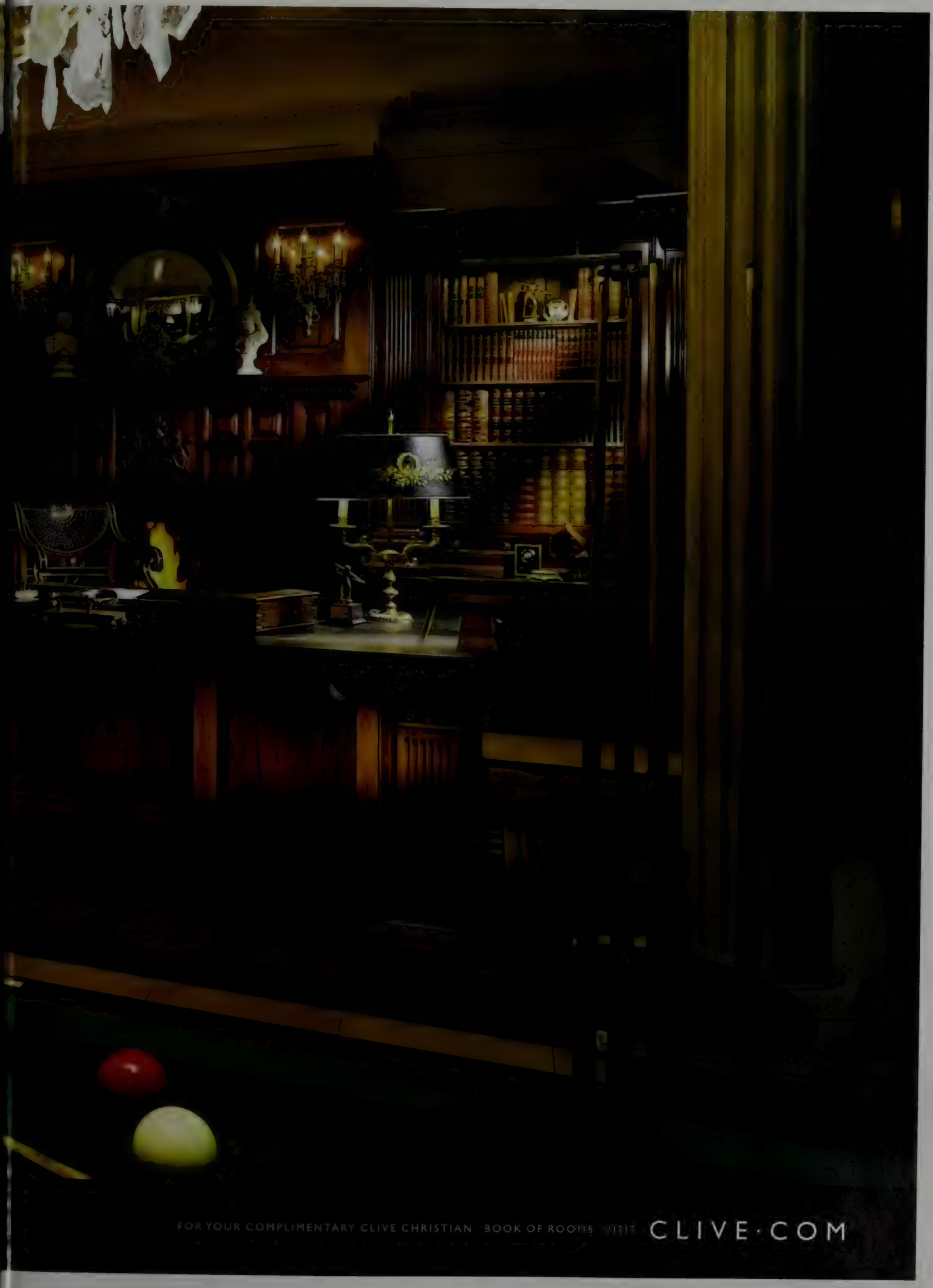
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Interior Architecture by Arthur S. Pier, AIA, of Pier, Fine Associates/Interior Design by Sandra Nunnerley, ASID
Text by Michael Frank/Before Photography by Billy Cunningham/After Photography by Durston Saylor

IN A CITY AS OLD AND LAYERED AS NEW York is gradually becoming, early residential buildings often contain revealing pockets of social history. In just about any substantial apartment that went up in Manhattan before the Second World War and has not been dramatically altered since, you can find the incarnation of a way of life that nowadays feels as remote as black-and-white movies and women who don't consider themselves dressed unless they're wearing a pair of gloves.

continued on page 46



LEFT AND BELOW: Designer Sandra Nunnerley worked with architect Arthur S. Pier to open up the living and dining rooms of a prewar Manhattan apartment for her clients, who wanted a more generous layout




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BELOW AND BOTTOM: "The trick was to create a space where the clients could entertain in an elegant setting that could be transformed into a screening room [right]," Nunnerley says. Abelardo Morell prints are above the sofa. Sofa cord, Samuel & Sons; quilted pillow fabric, Kravet. Pollack velvet on tub chair, right.







continued from page 42

Servants' quarters and butlers' pantries, children's rooms tucked at the remote end of a long gloomy hall, a dining room definitively separated from a drawing room, a kitchen sequestered behind a swinging door—these component parts of the classic prewar apartment were designed for families where parents and children often lived separately, entertained differently and were waited on from dawn to dusk.

"There's a lot of romance to these old places," says interior designer Sandra Nunnerley, "but very little relevance to the way people live today." These were just about her first thoughts when she toured a handsome Park Avenue apartment that had recently been acquired by a young family. Arthur S. "Woody" Pier the architect the clients had engaged, had a similar impression. "The clients were drawn to the apartment's grand scale, the solidity and quality of the construction the location, its elegant lobby and well-trained staff," he recalls. But its old-fashioned layout, its poorly conceived kitchen antiquated baths and awkward closets "did not come close to meeting the needs of the 21st century."

"I am just so tired of designing these living rooms that people walk by and peer into and say, 'Oh, isn't that a pretty room,' before they make themselves comfortable somewhere else," Nunnerley says. "People want to be close to their children these days, not separate from them. They entertain only on significant holidays

continued on page 5



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"There's a lot of romance to these old places," says designer Sandra Nunnerley, "but very little relevance to the way people live today."

"While I felt it was important to retain the gracious proportions, much of the apartment was gutted and all the original, rather banal detail removed," notes Pier. BELOW AND RIGHT: The library/dining area. Profiles table and chairs, with Edelman leather.



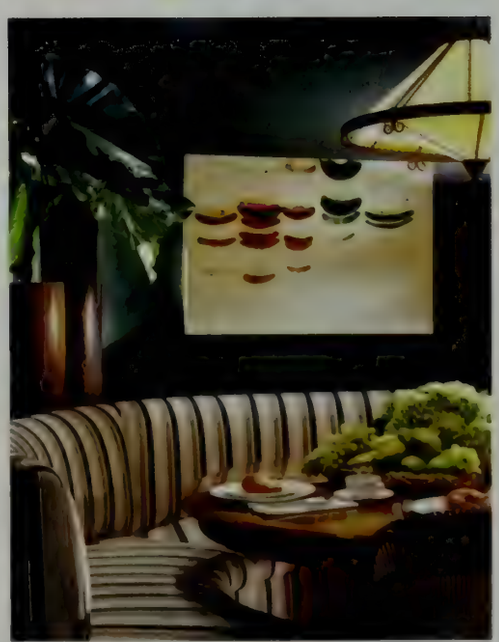


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They don't have teams of servants. Woody and I made a proposal to the clients. We suggested they knock down the wall between the living and dining rooms and introduce a contemporary dimension to a period apartment."

The space became the multifunctional heart of the clients' new home. It is a living room. It is a library. There is a big round table where the couple's two children can do their homework. The parents can have a private dinner at this same table or host a large dinner by bringing up a large top that is stored downstairs. At the flick of various switches shades close, lights dim and a large screen drops down, and the room turns into a private theater. "Through design and architecture," Nunnerley explains, "the space can be experienced on many different levels."

Such transformations are often easier to dream up than they are to implement.



ABOVE: Over the breakfast nook is *Red Green Infusion* by Jaq Chartier. "We used a banquette because it was family-friendly and it worked with the architecture," says the designer.

"One of the most difficult challenges," say Pier, "is to create an interior that does no appear to be the result of a renovation This can be particularly difficult when the audiovisual, electric, data and air-conditioning requirements are as demandin as they were here." Pier found inspiratio in the vocabulary of British colonial architecture, whose articulated wood paneling and substantial cornices enabled hi to finesse the installation of the room mechanical systems (the husband has passion for audiovisual equipment); Nunnerley, at her end, sought to imbue th reconstructed room with a sense of mo dernity, drama and plain fun.

"I wanted this to feel like a young apart ment that was both practical and stylish, says the designer. Hence the lacquere walls, the ebonized bookshelves with thei brass trim, the wall-to-wall carpet. Nun nerley deliberately left the room unclut

continued on page 5


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"We suggested they knock down the wall between the living and dining rooms and introduce a contemporary dimension to the apartment."





ABOVE AND RIGHT: The master bedroom. On the side tables sit a pair of John Salibello lamps. Headboard fabric, Kravet; carpet, Patterson, Flynn & Martin. BELOW: A mirror from Dennis Miller hangs above the dresser. Bronze lamp, Baker.



continued from page 50

tered so that there would be space for the children to play. And she mixed anchoring pieces of Modern classic upholstered furniture with zippier elements, such as an original Jacobsen Egg chair, a pair of reissued Mies Barcelona chairs and midcentury drip pottery lamps.

"Another thing I didn't want was to do a beige-on-beige color scheme. My clients weren't afraid of color, and that was a considerable help," says Nunnerley, who introduced pops of chartreuse in the combined living/dining room, used a yellow in the entrance hall and a deep inky green for the kitchen, because "it was at the back of the apartment anyway, and who says kitchens have to be all pristine and white?" In the master bedroom, by contrast, the designer streamlined the palette, using a gentle celery on the walls, an earthy oatmeal for the carpet and a chocolate brown for the headboard t create a space that is muffled and padde a serene retreat for the busy parents active young children.

So does the separation of the livin quarters span generations after all? R sponds Nunnerley with a laugh, "N through architecture so much as the w you handle it. Mom and Dad might ha a private cocoon, but the kids are only tw steps away." □



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Tray Table



Round Dining Table

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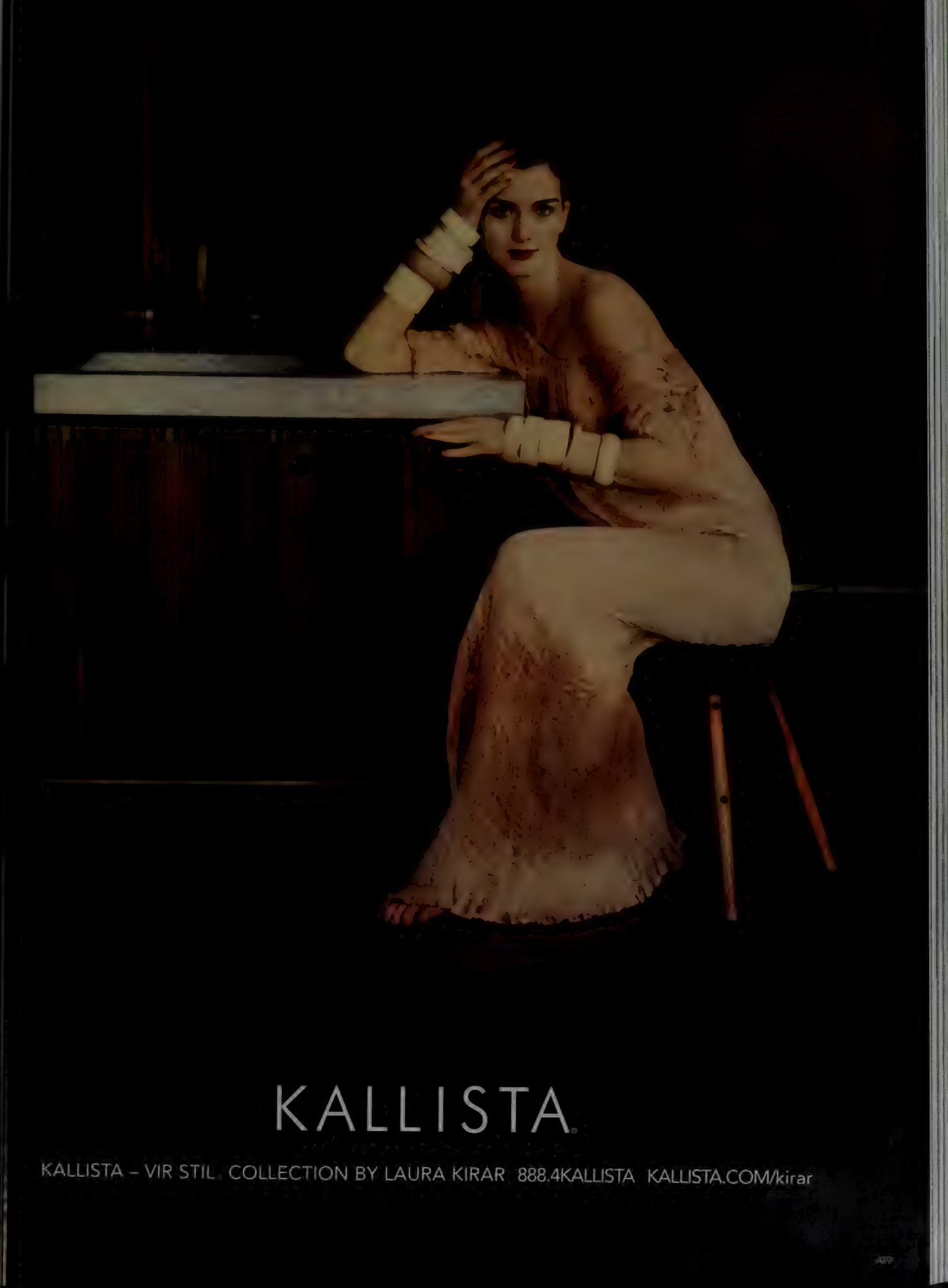


Dining Armchair

Terry Hunziker

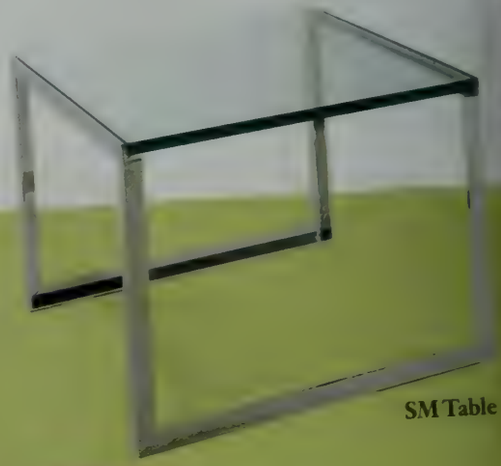
Washington Park, Terry Hunziker's new range of pieces for Sutherland, marks one of the company's most comprehensive forays into the world of indoor furnishings. Hunziker, who has created several collections for Sutherland, says the new pieces—with their clean, architectural lines and rich combinations of materials, including steel, oak and mahogany—represent "a distillation of some of the more contemporary custom work I've done." While the line is contemporary, the designer is quick to point out that he "intends for it to be used in traditional interiors too."

continued on page 5


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SM1 Sofa



SM Table

Shelton, Mindel

Both Knoll and Peter L. Shelton and Lee F. Mindel have made their reputations on clean, minimal, yet highly functional designs, so it was a natural fit when the legendary firm asked the architects to create a new line of furniture. The pair approached the project with a sense of history, given that their pieces would be joining a design legacy that stretches back to Mies van der Rohe and Eero Saarinen. "You have to find your place and respect those who came before you. The archaeology of who we are comes from the amalgam of what Florence Knoll celebrated," explains Mindel. The result—Shelton, Mindel & Associates for Knoll—is furniture taken down to its essential elements.



Shelton Mindel Wood Side Chair



SM2 Settee

continued on pag

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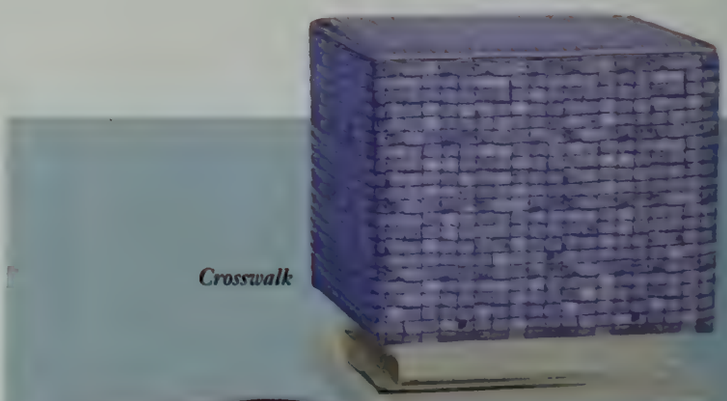


Concrete Jungle; *Crosswalk* and *Sprockets* pillows

"Creating textiles affirms ideas that I already had, just expressed through a different medium."

Campion Platt

As he searched for inspiration for his textile line for the Bangkok-based silk manufacturer Jim Thompson, architect Campion Platt turned to something he knows well—"urban life generally and New York specifically," mining sources for "iconic images that could translate both in concept and in scale to a textile medium." The collection, dubbed Metro Cloth, reflects the glamour, style, even grit, of the city he calls home: *Central Bark*, a blend of silk, cotton and rayon, evokes trees, while the small rectangles of the silk-and-cotton *Crosswalk* suggest the precise geometry of the city's streets.



Crosswalk



Central Bark

continued on page

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Cecil Hayes

It has no pretensions, and it's not trying to be period; it's of its time—hip, clean, no bows or bangles," Cecil Hayes says of Mikala, her "earthy, urban, contemporary" line of furnishings that debuted a few years ago as an outgrowth of her custom furniture business. At the request of her customers, she recently added dining tables and chairs to the collection, which now numbers about 37 pieces. Although many of the items do incorporate elements of historical design, such as traditional African symbols, some—the Jennifer and Janet dining chairs among them—spring simply from Hayes's desire to "create something with weight and substance." □

"The first pieces came to me in a dream. I got up and started to put them down on paper."



Jennifer
Dining Chair



John Sofa



Janet
Dining Chair



Edjan Game/
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William Styron

Children of a Brief Sunshine

Introduction by Paul Theroux/Photography by Hans Namuth



Novelists generally have a special feeling for house and home, since that's where they spend most of their working days. William Styron was a classic example of this. To me, and I think to most people who knew him, he was either writing in Connecticut or else sitting in a rocking chair on his Vineyard porch reading a book. He was sometimes a traveler, but he was most of all a man who loved being home.

In this piece, first published in Architectural Digest *in March 1984, Styron speaks of "the humanity and wit" of the design of a southern mansion. This, and his easy grace in his sentences, some of them orotund, are characteristic of an unusual man and a great American writer, whose death just a few months ago was accompanied by many tributes. He was also mentioned as having been a hell-raiser in his youth, a participant in literary feuds, criticized by some for daring to write the memoir of a slave, howled at by others for daring to write about the holocaust, seemingly living in a vortex of vilification.*

Yet the books that emerged from his meditations—Lie Down in Darkness *(1951),* The Confessions of Nat Turner *(1967),* Sophie's Choice *(1979) and* Darkness Visible *(1990) among them—gave him moral authority. Though he experienced, and wrote about, infernalities, he could be a thoughtful and reassuring presence, someone who liked a joke and could do funny accents. If he showed up at a party, he tended to leave early. He loved dogs, and what he liked best was to take them for walks on his favorite routes. His Vineyard house was simple, even stark, dwarfed by enormous trees, set on a beautiful lawn that reached to the water.*

He was one of the last of a generation of writers who were mighty and romantic, because they were mostly hidden. (And because of this they bewitched the imaginations of those of us who wished to be writers ourselves.) If Styron seemed reclusive, it was because he needed peace of mind to work. He was one of the many writers I have known who epitomized the need to live in a serene, even bourgeois household. Rose Styron, whose care for his well-being exceeded almost anything I have ever witnessed in wifely devotion, assured him of this serenity.

A mythology grows around people who keep themselves out of the public eye. Styron was celebrated for being combative and prickly, but really he was a man who set out to make sense of his life and his experiences of the most traumatic episodes in the world—the war, slavery, the holocaust, his own suicidal depression and, as this piece shows, the complex glories of the American South.

IF THE ACCIDENT OF BIRTH CAUSED YOU to spend most of your early life, as I did, on what is known as the Virginia historic peninsula, you were apt to grow up with a ponderous sense of the American past. As a boy I was made constantly aware of the trinity of national shrines—Jamestown, Yorktown and Williamsburg—which even then, in the 1930s, brought tourists flocking to that 70-mile oblong of somnolent Tidewater lowland that juts southeastward from Richmond between two of the country's most venerable rivers, the York and the James. But at that age, proximity and familiarity breed, if not contempt, then a certain callow indifference, and I don't recall being at all thrilled by the greater part of my admittedly august surroundings.

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ABOVE: The late author William Styron (above left) grew up in the historic Tidewater area of Virginia, where he developed an abiding affection for the plantation owners' mansions set on the banks of the James River, including Westover, built circa 1750.

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continued from page 66

Jamestown was merely a boring landing on the river, heavy with melancholy and ancient, illegible tombstones. Yorktown, for me, possessed no glamour, none of the allure of a world-class battleground on the order of Waterloo or Hastings, but was simply a river beach where we went to gorge ourselves on hot dogs and to swim in the soupy tidal water thick with jellyfish. For some reason verging on the heretical, Colonial Williamsburg never captured my fancy; it seemed even then a place largely contrived and artificial, and it left me cold. But part of my spirit was always mysteriously drawn to the James River mansions. They spoke to me in a secret, exciting way that the other landmarks could never speak, and I still consider them among the state's truly captivating attractions.

Westover and *Brandon*. *Shirley* and *Carter's Grove*. There are other fine Colonial structures in the Tidewater, but these four remain the exemplars of the noble species of dwelling that the early planters built on the banks of the James, creating, from native brick and timber, likenesses of the country houses of England they had left behind, but in each case, out of some quirky genius, imparting to the whole an individuality that remains arrestingly American. The mansions have of course undergone much restoration since the mid–18th century, when they were built. (William Byrd's Westover, perhaps the most splendid of the group, was badly mutilated by fire during the Civil War.) But one of the remarkable things about these houses is the way they have escaped the look of having been prettified by the embalmer's hand. Although they are linked in spirit by their obviously Georgian origins, part of the charm of each lies in its almost defiant distinctiveness—Shirley, with its absence of wings, having a lof solidity, in contrast, say, to the dignifi horizontal expansiveness of Brandon ar its rectangular wings attached to the ce ter by connecting passageways. Each unique, and a surprise.

There are perhaps few habitations an where that ever so successfully fused ae thetic delightfulness with unabashed co merce. The plantation houses were rea the headquarters for complex busine

continued on page



The manor houses, Styron wrote, "are so fastidious yet so sensuous in their elegance." Top Left: A black-marble mantel with elaborate molding ornaments the drawing room at Westover. Top Right: A guest room evokes the comfort and hospitality the Virginians held dear. Above: Each estate had a "sumptuous lawn undulating to the river's edge."









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ABOVE: Carter's Grove, an exquisite example of Georgian architecture, was built in the 1750s with bricks made from local clay. RIGHT: The library's pine-paneled walls and handsome furniture are characteristic of the rich interiors throughout.

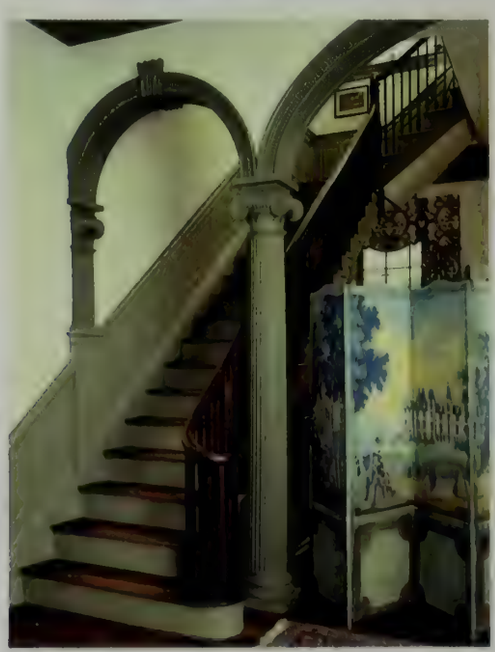
continued from page 68

enterprises. Their situation on the river happened not primarily because of the ingratiating view, but because the James was the means whereby each estate's golden harvest of tobacco was shipped back to the insatiable pipe smokers and snuff dippers of England and the Continent. What strikes one, then, is that the homes—created by gentlemen for whom profit was a paramount concern—are so fastidious yet so sensuous in their elegance, so satisfying in terms of all those components that make up the nearly perfect human abode. And all of this took place on the breast of a raw and primitive continent whose often violent settlement began not many years before.

How easy the temptation must have been to erect something tacky and utilitarian and to make one's getaway; the banks of the waterways of the earth have been littered by exploiters' shameless eyesores. But Virginia planters like William Byrd and his fellow proprietors, entrepreneurial though they were, made up a rare breed whose sense of environment was subtle and demanding. We know from the records they left that they responded with passion to the musi of Purcell and Lully, to the *Eclogues* an *Georgics* of Virgil; why should they not b determined that their surroundings be im bued with equal serenity and refinement?

Among other things, these fog-damp ened Britons were plainly intoxicate with the flowering of Virginia's lush an sun-drenched countryside. And so wha impressed me as a boy, perhaps uncon sciously, impresses me now with logi and force; the harmonious connectio between the mansions and their natu

continued on page 7





ABOVE: Built circa 1765, Brandon exemplifies what Styron described as the "quirky genius" and "almost defiant distinctiveness" of the mansions. LEFT: In the entrance hall, the tobacco-leaf pattern carved into the capitals is a sly reference to the plantation's lucrative crop.



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ral surroundings, each of them seeming to grow like an essential ornament in a landscape of huge, hovering shade trees, boxwood-and-rose-scented gardens, and a sumptuous lawn undulating to the river's edge. Two hundred and fifty years later this mingling of elements has a flowing integrity and authenticity. Also, humanity and wit.

Look for humanity and wit almost everywhere in one of the James River mansions. In the great downstairs hall, the visitor will see how two doors facing each other allowed guests to arrive from opposite directions: by way of a tree-lined carriage road or, for people coming by barge or boat, across the lawn from the bank of the river. In the solitude of that barely civilized wilderness, guests were welcome and fussed over, and they came incessantly. Isolation made hospitality more than a ritual: It was part of a hungry need for communion, and the splendidly paneled rooms that give off the main hall saw manic activity: dancing and reading aloud; parlor games; music played on spinet and mandolin and harpsichord; gossip, flirtation and seduction; card games; much drinking of local applejack and fine Bordeaux wine around fireplaces that were everywhere and fueled from inexhaustible sources of Tidewater timber. Early on, Virginia developed a serious cuisine. At tables in the big dining room, the food—usually supplied from outside cookhouses—was served to the household and to the endless stream of visitors in orgiastic plenty that still makes one marvel.

No time or place is without its woes and discomforts, and surely the planters often worked hard and were besieged by problems, but a nimbus of hedonism surrounds our vision of the James River mansions in their heyday. Both the inhabitants and the crowd of callers must have had a lot of fun. Set down as they were in a delectable backwater where their only excuse for being was to supply their countrymen with a mildly euphoric weed they extracted from the fat land with absurd ease, the planters were among the favored few in history for whom the circumstances of life had produced a vast amount of enjoyment and relatively little adversity. Although the American Revolution would eventually produce friction and discontent, the proprietors appeared blissfully free of political anxieties. The pestilences that had decimated Jamestown had subsided. War—both European and domestic—was many comfortable miles away. The local Indians had been pacified years before. The low-church Episcopal God whom the planters sometimes worshipped was forgiving and tolerant of their voluptuous pleasures, leaving the burden of sin to be suffered by the Puritans, far north in icy New England. In the long and disorderly chronicle of the West, with its chiaroscuro of serenity and dark agony, they were children of a brief sunshine.

One discordant presence was usually forgotten, or overlooked, even then. As the present-day visitor looks out across the tidy beds of flowers bordered by boxwood and traversed by brick walls, his gaze may linger on the outbuildings (or the spot where they once stood), and they too will seem to fall symmetrically into place. These smaller buildings—servants' quarters, cookhouse, tannery and smokehouse, carpenter's shop, all decently contrived of honest and workmanlike construction—were, of course, the demesne of the black slaves, whose toil had been essential to the creation and success of the mansions, and continued to assure their perpetuation. The "people," as they were so often called, had been generally treated with care and kindness, so it is understandable that the planters suffered vexation over their common plight and cursed heaven for their predicament. However, not knowing what else to do, they allowed the problem to pass into the hands of later generations, who resolved the matter in one of the most murderous wars ever fought. Meanwhile, the beautiful mansions endured, and still endure. □

> Part of my spirit was always mysteriously drawn to the James River mansions. They spoke to me in a secret, exciting way.



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Co-owners Tee Faircloth, left, and Nicholas Brawer, right, talk to Campion Platt in front of their shop.

Safari in the City

Frank Maurice "Bunny" Allen was one of the last great gentleman hunters and safari guides in Africa. The shop **F. M. Allen** takes its cues from his life of luxury, adventure and romance. It has vintage British campaign items, such as a circa 1940 English traveling bar (below left) with six Bakelite-topped glass bottles and everything a host would need for a spirited outing.

F. M. Allen, 962 Madison Ave., New York, NY 10021
212-737-4374; www.fmallen.com



Online Design

Midcentury furnishings from the masters are at **Sally Rosen 20th Century Collections**. The online shop has a Paul Frankl chest (far right) and a circa 1929 Le Corbusier, Pierre Jeanneret and Charlotte Perriand desk (right) made for the Paris Salon d'Automne.

Sally Rosen 20th Century Collections
www.20thcenturycollections.com
214-252-9041





Architectural Digest's Editors Present Designers' Sources



Henry Calvin Fabrics

***Marrakech*, inspired by a traditional Middle Eastern motif, is in the AH Collection at Henry Calvin Fabrics (888-732-1996). The woven pattern is available in henna (left), cyan (right), mint tea, black-gold and sesame.**





A rare, solid-maple table with bowl and shelf by Nanna Ditzel

Great Danes

The oldest shop in Denmark to specialize in 20th-century Scandinavian furniture, **Klassik Moderne Møbelkunst** in Copenhagen has an extensive collection of Danish glass, ceramics and woodwork, in addition to the Danish Modern furniture for which it is known. Through 23 windows passersby can peer into the showroom and spy such items as a three-tiered lamp by Wilhelm Lauritzen, white stacking chairs by Arne Jacobsen and a leather sofa by Kaare Klint.

Klassik Moderne Møbelkunst
Bredgade 3, 1260 Copenhagen, Denmark
45-33-339-060; www.klassik.dk



A Verner Panton rocking chair designed in 1974

Cowtan & Tout *Foret*



Based on a 19th-century French floral design, *Foret*, from Cowtan & Tout (212-647-6900), is screen-printed on union cloth (here, in the fern, café and sky colorway).

continued on page





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Mann About Town

To display his work and that of his wife, Louise, **Ron Mann** (right, with Louise) designed a prefab temporary structure of steel and wood (far right) that acts as a gallery, in the San Francisco showroom of **JRM International**. Louise Mann's line Mann@Work includes the white Rocaille table, and the hemp draperies are from her Mann-O-Print line (right). Ron Mann Design created the lights, candle stands (right) and the sand-cast bronze plate on a stand (below right).

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From Mann-O-Print, hemp pillows with hemp appliqués are a durable outdoor accessory.



A Furniture First

Edelman, the leather company under three generations of family leadership, has produced its first furniture collection. The Glenlivet chair, in Scotch-grain leather, was developed in collaboration with the famed Scottish distillery. The Roundabout ottoman is one of several in the collection. To the trade.

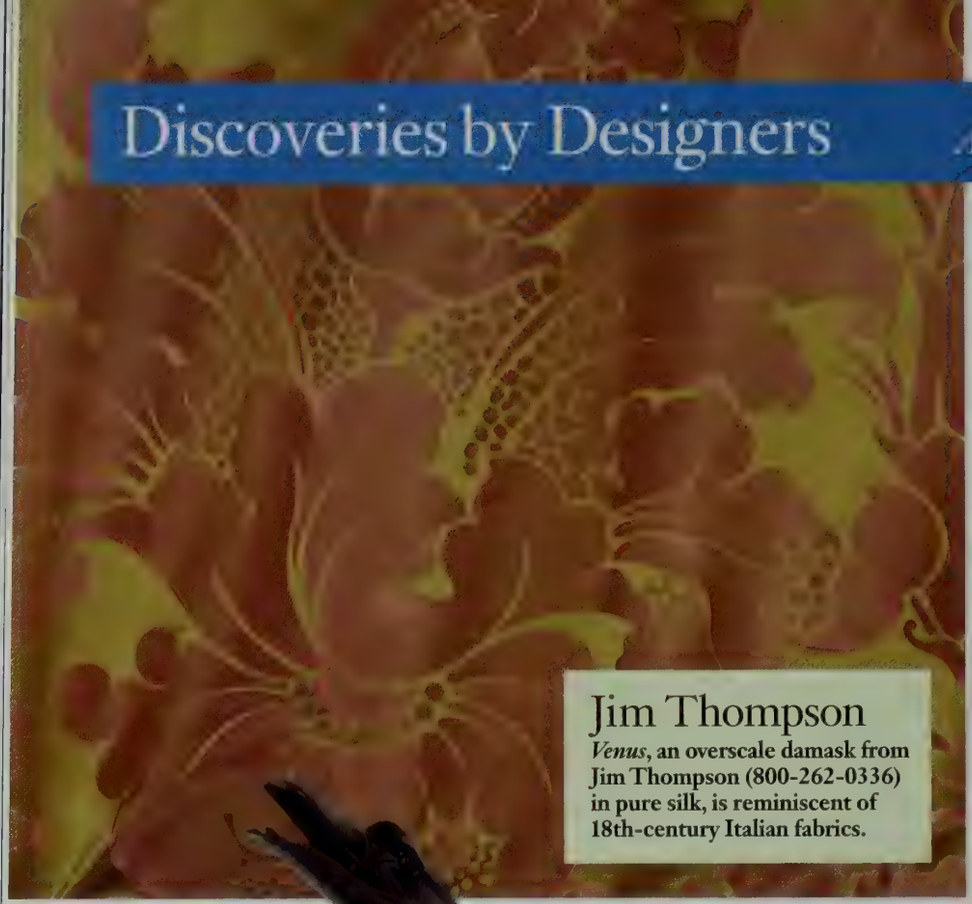
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AD's Editors Present Designers' Sources



Jim Thompson

***Venus*, an overscale damask from Jim Thompson (800-262-0336) in pure silk, is reminiscent of 18th-century Italian fabrics.**



French Finds

A striking pair of lamps in silvered bronze by Émile-Jacques Ruhlmann feature a central sculpte pinecone and an alabaster lighting bowl supporte by three fluted branches and hidden by a curtain of glass pearls. The lamps, circa 1921, are available at **Galerie Vallois** in Paris.

Galerie Vallois
41 rue de Seine, 75006 Paris; 33-1-43-29-50-84
www.vallois.com



A circa 1800 Japanese incense burner is in the form of a goose.

Naga Now in Florida

New York's venerable purveyor of Japanese screen paintings and antiques, **Naga Antiques** has a new showroom in Palm Beach, Florida, brimming with bronzes, lacquerwork, screens, scrolls and furniture. An assortment of 19th- and 20th-century Chinese furniture and Japanese and Chinese blue-and-white ceramics from the 17th to the 20th century are displayed in one of the three rooms in the gallery, where a pair of two-panel early-20th-century Japanese screens of a seascape by Tanino Yoshito hang on the wall (right).

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continued on page



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Magnificent Revival

Transforming the Dining Room of the Cercle de l'Union Interalliée in Paris

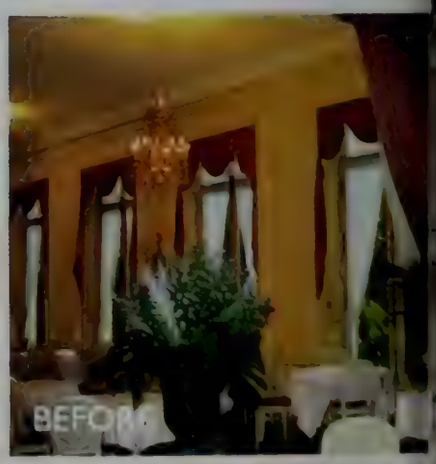
Interior Design by Juan Pablo Molyneux/Text by Gerald Clarke/After Photography by Marina Faust



POOR DON QUIXOTE! HE could survive scrapes, cuts and battles with windmills, but what about the boredom he must have suffered while in the old dining room of the Cercle de l'Union Interalliée, one of Paris's most exclusive social and dining clubs? Year after year the Knight of the Woeful Countenance looked out from two 18th-century Beauvais tapestries onto a room so dreary that it would turn even white flowers red with embarrassment.

"The dining room is tired," the club's president, Pierre-Christian Taittinger, diplomatically told Juan Pablo

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Interior designer Juan Pablo Molyneux was commissioned to reconceive the dining roo of Paris's historic Cercle de l'Union Interal liée. ABOVE AND LEFT: Along with parquetr floors, a typical Louis XVI–style feature, and three wool carpets, each of Molyneux's design, the elongated space is now distinguished by painted and gilded boiserie and *faux-marbre* columns.

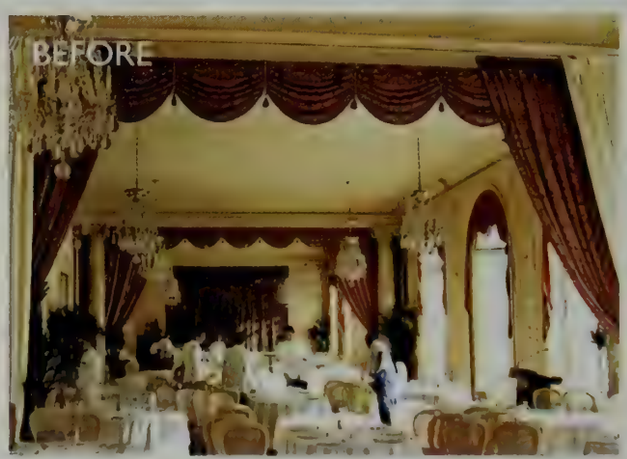


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BELOW LEFT AND LEFT: With the addition of bronze lanterns, which were modeled after thos at the Grand Trianon, th room is now attractively i luminated. Louis XVI–style marble-topped tabl improve the room's spat rhythm. BELOW: One of the club's two 18th-centu Beauvais tapestries.





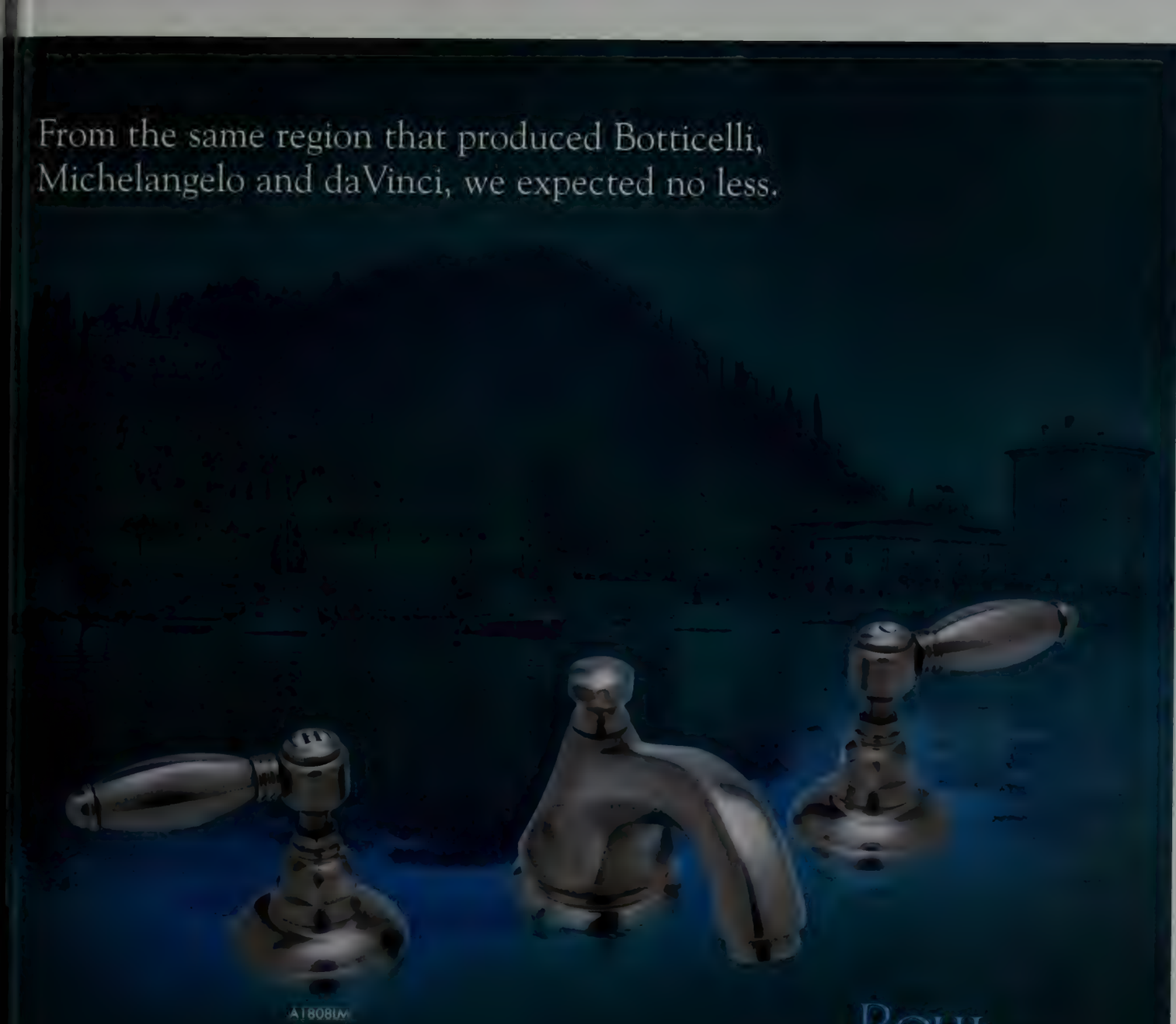
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Molyneux, who was called in to bring it back to life. But one glance told Molyneux that the room was not just fatigued. It was in a coma, and it needed more than a pick-me-up to bring it back to life. "Everything about it," says Molyneux, "was, like,…wrong!"

Built in the early 18th century, the building housing the Cercle de l'Union Interalliée sits on the rue du Faubourg St.-Honoré, in the very heart of Paris. The club was founded in 1917 as a gathering place for the Allies fighting alongside France during the First World War, and it still occupies an exalted place in French life—a coveted spot for weddings, celebrations and high-powered business and political meetings. But the dining room in which many of those festivities took place was, to use Molyneux's

continued on page 88

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BELOW AND BOTTOM: Molyneux refinished the Louis XVI–style chairs and covered their cushions in a damask that complements the blue draperies. Beneath the tapestry, which depicts a scene from *Don Quixote*, is a black-marble console table adorned with a pair of 19th-century ormolu ewers. RIGHT: The garden terrace façade.







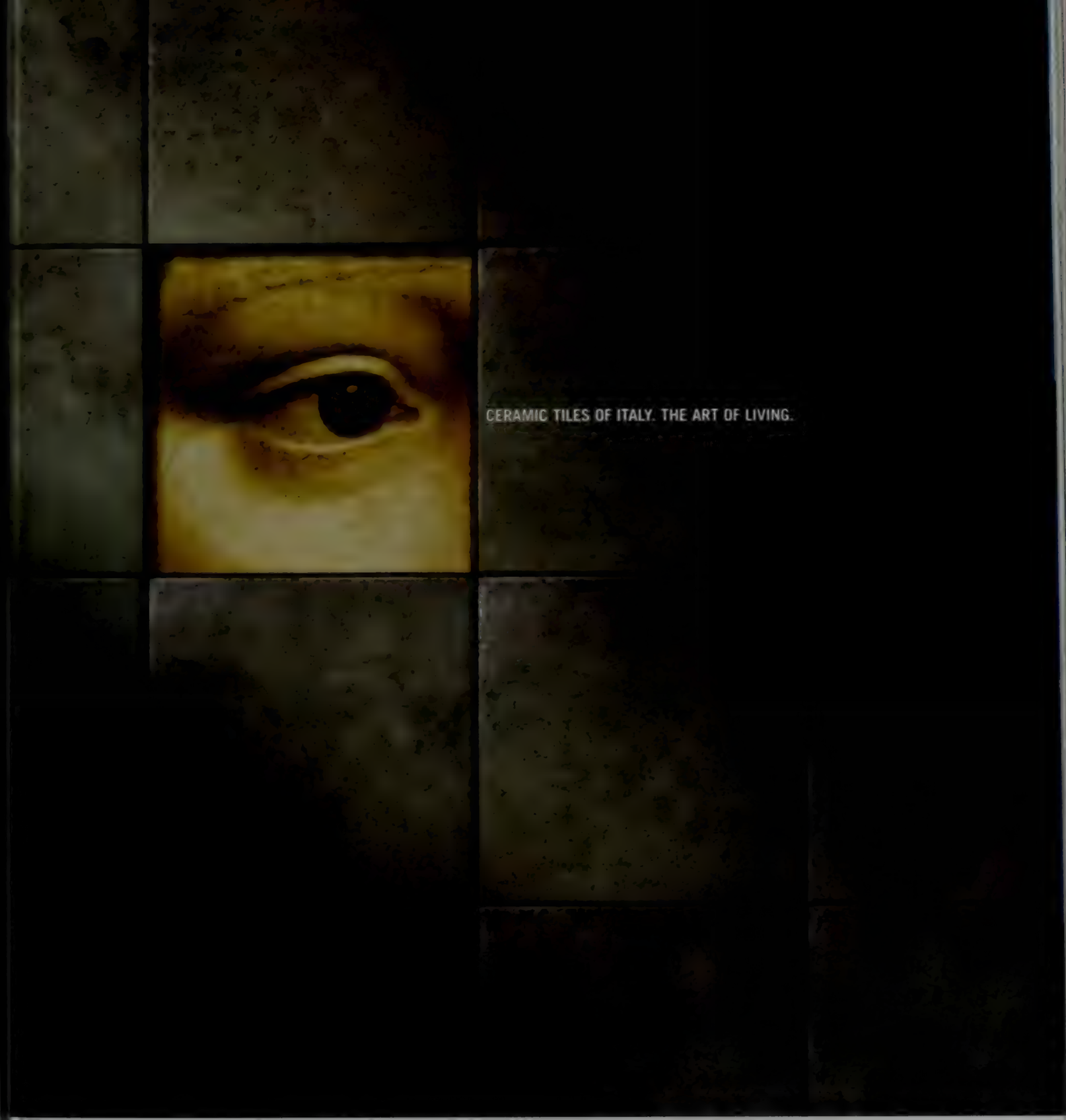
The club was founded in 1917 as a gathering place for the Allies fighting alongside France during the First World War.

continued from page 86

words, "quite horrendous," not at all in keeping with its excellent cuisine—its marinated duck foie gras on baby spinach leaves or its roasted sea bass served with caramelized parsnips and truffle jus.

The furnishings, to begin with, were far too small for the space. "Everything was very shy in proportion to what it should have been," says Molyneux. In that long, narrow room—it is 104 feet long and 28 feet wide—the curtain festoons and crystal chandeliers seemed almost tiny, puny, in fact. Mirrors covered one of the windows, blocking a view of a lovely courtyard; perhaps worst of all, the beautiful Quixote tapestries were all but hidden. "You could barely see them," says Moly-

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Ceramic Tiles of Italy



continued from page 88

neux. "They were in the dark and not valued the way they should have been." A room that had witnessed nearly 300 years of French history did not even bear a French stamp. It looked Victorian, and the only thing French about it was its menu. *Incroyable! Impossible!*

The 18th-century architects had known what they were doing, however. Beneath that dowdy surface lay a dining room with strong possibilities. Far from being daunted, Molyneux was delighted by the room's size. "I love working with big spaces," he says. "They're quite grand, and I try to do something to enhance the space without fighting it." His first decision was to move to the side a fire door that had been placed in the worst possible spot—at the center of one of the end walls. With the door out of the way, he was then able to bring one of the neglected Don Quixote tapestries out of obscurity and hang it where the door had been and where it faces the other Quixote tapestry on the opposite wall. That one change gave the room the symmetry it had lacked—and needed.

a lot of the sky from inside, an I chose a main color—a pal blue—that has a relationship t it. At the same time, I opene up the curtains and simplifie the curtain treatment."

The style of the old roon might be called Internationa Dull. Molyneux has made it a French—from several differer periods. The greatly enlarge chandeliers and the hug marble consoles, so heavy th they had to be lifted throug the windows by cranes, wer inspired by those he saw at th Versailles of Louis XIV. Th curtains are Louis XVI, an the Molyneux-designed ca pets bear the influence of th Directoire, the decade of th 1790s that followed the Revo lution. Purists might obje to such a mixture of period but Molyneux is not a puris "I don't have to explain wh I combine different styles

> The greatly enlarged chandeliers and the huge marble consoles, so heavy that they had to be lifted through the windows by cranes, were inspired by those he saw at the Versailles of Louis XIV.

The garden had always been there, but through an imaginative use of colors and window treatments Molyneux has now brought it inside. "My idea was to bring in some fresh air," he says, "to give the room some kind of sparkle. You see they speak the same languag he says. And that language w spoken by all the Louis.

Though preparation to a year or more, the actu work was done in just t two months, July and Augu 2004, the building was clos for the summer. When me bers returned in Septemb their reaction, according François Zanon, the clu manager, could be summed in a word you don't have to French to understand—"M *gnifique!*" Even Don Quixo seems to be smiling. □



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The same caliber of sailings is planned for 2008, with highlight on the 13th Annual World Cruise. Beginning in January of that year, guests will embark on a 108-day odyssey through Tahiti, New Zealand, Australia, Hong Kong, Southeast Asia, Northern Africa and the Mediterranean—in total, 45 ports of call spanning 22 countries.

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A cruise on Crystal is an all-encompassing journey. Passengers can expand their minds via on-board enrichment programs that many don't have time for on land, from language classes with Berlitz to music lessons with Yamaha. Or guests can base their trip on one of their passion points, as Crystal Cruises presents themed sailings that concentrate on different cultural interests. The Film & Theatre Festival cruise hosts guest speakers and film authorities who pay tribute to their art through lectures and demonstrations. For the golf-themed sailing, PGA instructors give personal tips on technique, and golf celebrities discuss their time on the course. And during the Wine & Food Festival sailings, celebrated chefs and distinguished wine experts share their secrets of culinary artistry and provide insight into the fascinating world of wine through cooking demos and carefully paired tastings of select vintages.



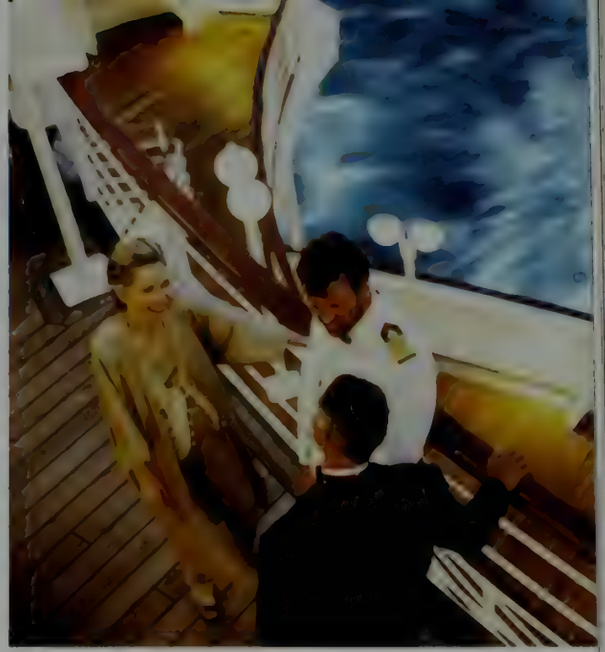
Appealing Accommodations

Through luxurious accommodations, the worries of daily life melt away and are replaced with a sense of true relaxation for all guests aboard Crystal Cruises.

Recently renovated, Crystal Symphony's 411 guest rooms reflect the look of a chic boutique hotel with Murano glass lamps and Rubelli fabrics. On each ship, staterooms of uncompromising opulence indulge guests; queen-size or twin beds are draped in 100% Egyptian cotton linens and plush duvets. Almost all rooms are graced with private verandahs ideal for an early morning meditation or a sunset cocktail. And those who reserve a Crystal Penthouse can expect king-size beds, Jacuzzi® tubs, flat-screen TVs, butler service, a welcome bottle of Champagne and a gratis beverage bar. For Crystal Cruises, it is the attention to detail that sets them apart; daily in-room fresh fruit and flowers, complimentary non-alcoholic beverages and 24-hour room service are among the small touches that make Crystal Cruises' journeys unique.

Unrivaled Personal Service

Service is another crucial factor that distinguishes the cruise experience. With one of the highest crew-to-guest ratios in the industry, each guest can rely upon an extraordinary level of personal care aboard Crystal Cruises' ships. An international staff from more than 40 nations is selected for their amiable personalities and trained to implement Six-Star Crystal Basics—a credo that encompasses attitude, communication, style and safety.





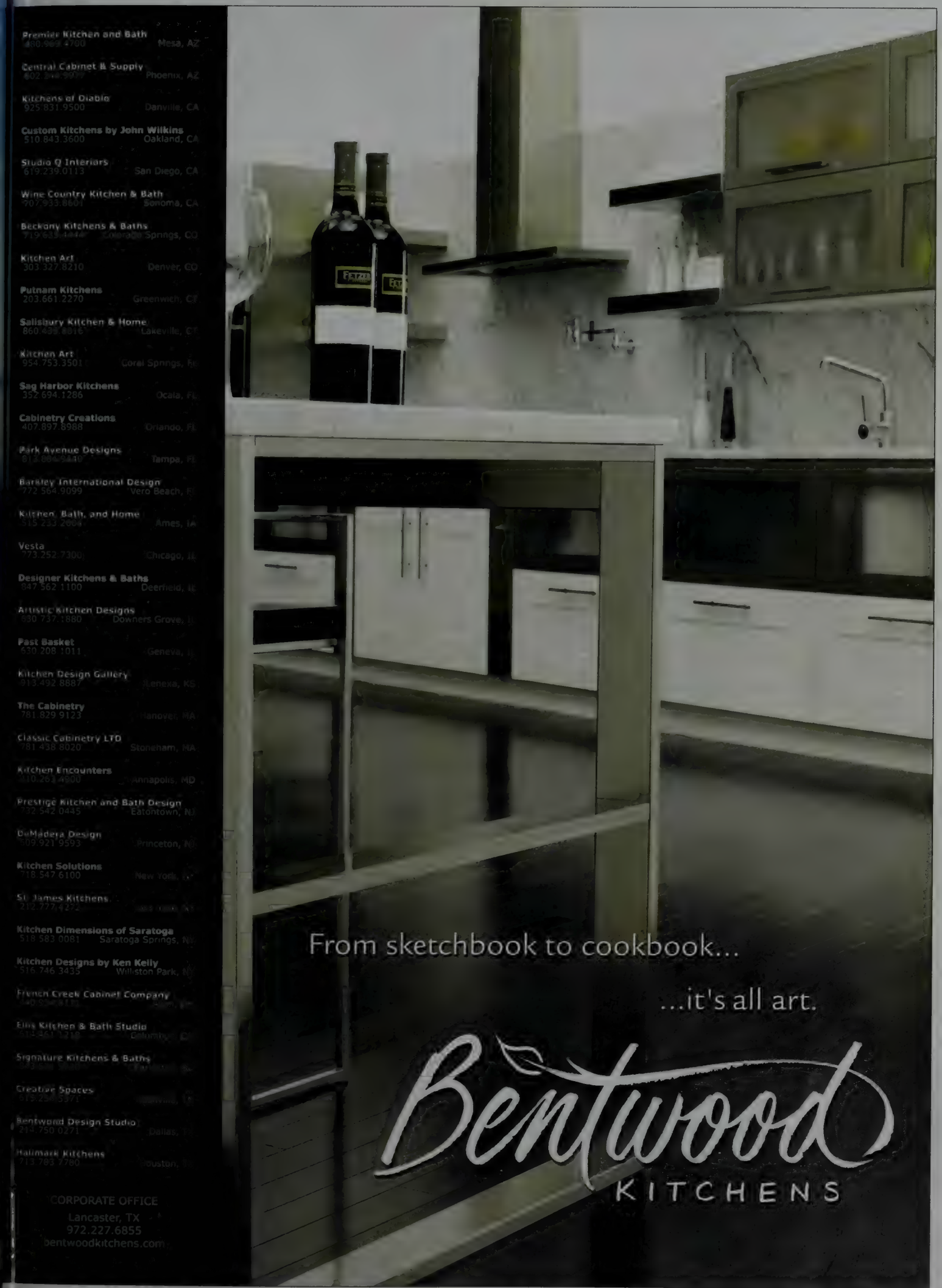
The result is a highly responsive staff that remembers how guests take their morning coffee, their favorite table in a restaurant and even what type of wine they prefer.

Culinary Masterpieces

A voyage on Crystal Cruises enlivens the senses; guests can breathe in the fresh ocean air from the ships' expansive 360-degree Promenade Decks as well as sample a multitude of culinary creations. The menu of the Crystal Dining Room features regional cuisine inspired by the ships' ports of call. Perhaps the most impressive part: no menu is ever repeated, even on the lengthy World Cruise. Custom menus by celebrated chefs like Nobu Matsuhisa, Piero Selvaggio and Wolfgang Puck are also available in specialty restaurants. For the wine connoisseur, more than 250 vintages make up the impressive on-board wine cellar.

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The Roving Appraiser

Maine's Thomaston Place Auction Galleries Takes Its Show on the Road

Text by Kelly Vencill Sanchez/Photography by Brian Vanden Brink



IT'S NOT EVERY DAY THAT A youthful hobby becomes a lifelong—and profitable—enterprise. But then Kaja Veilleux is no ordinary man, and his early obsessions were not the usual concerns of boys his age. "I started going to auctions when I was about 10," he remembers. "I collected iron penny banks, watches and clocks. When I was 12 or 13, I got interested in painting and started buying old pictures."

The Maine native, whose father and grandfather owned grocery stores, had always assumed he'd follow in the family business. But he instead found himself buying objects with whatever money he earned. "I've always been a collector, a pack rat; my whole family is. Through the process of collecting and hoarding I became a dealer. My theory is that great collectors make great dealers because they have such passion for their work. I left no stone unturned when I was looking for mechanical banks—I went to every auction in Maine."

His first "official" business, at 18, was buying and selling toys and 18th-century miniature and children's furniture in Waterville, Maine. For 20 years he had an antiques shop in Newcastle in a building he restored at the center of town. Then, 13 years ago, looking to expand, he bought an old weaving factory and started Thomaston Place Auction Galleries on the Maine coast,

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TOP: In his smart black motor coach, Kaja Veilleux (above, examining an eagle carved by John Haley Bellamy) crosses his native Maine offering free appraisals of art and decorative objects to raise funds for historical societies, libraries and other organizations. The auctioneer, who owns Thomaston Place Auction Galleries, purchased the motor coach last year. It has a waiting room, an office and a photo lab.



Love object

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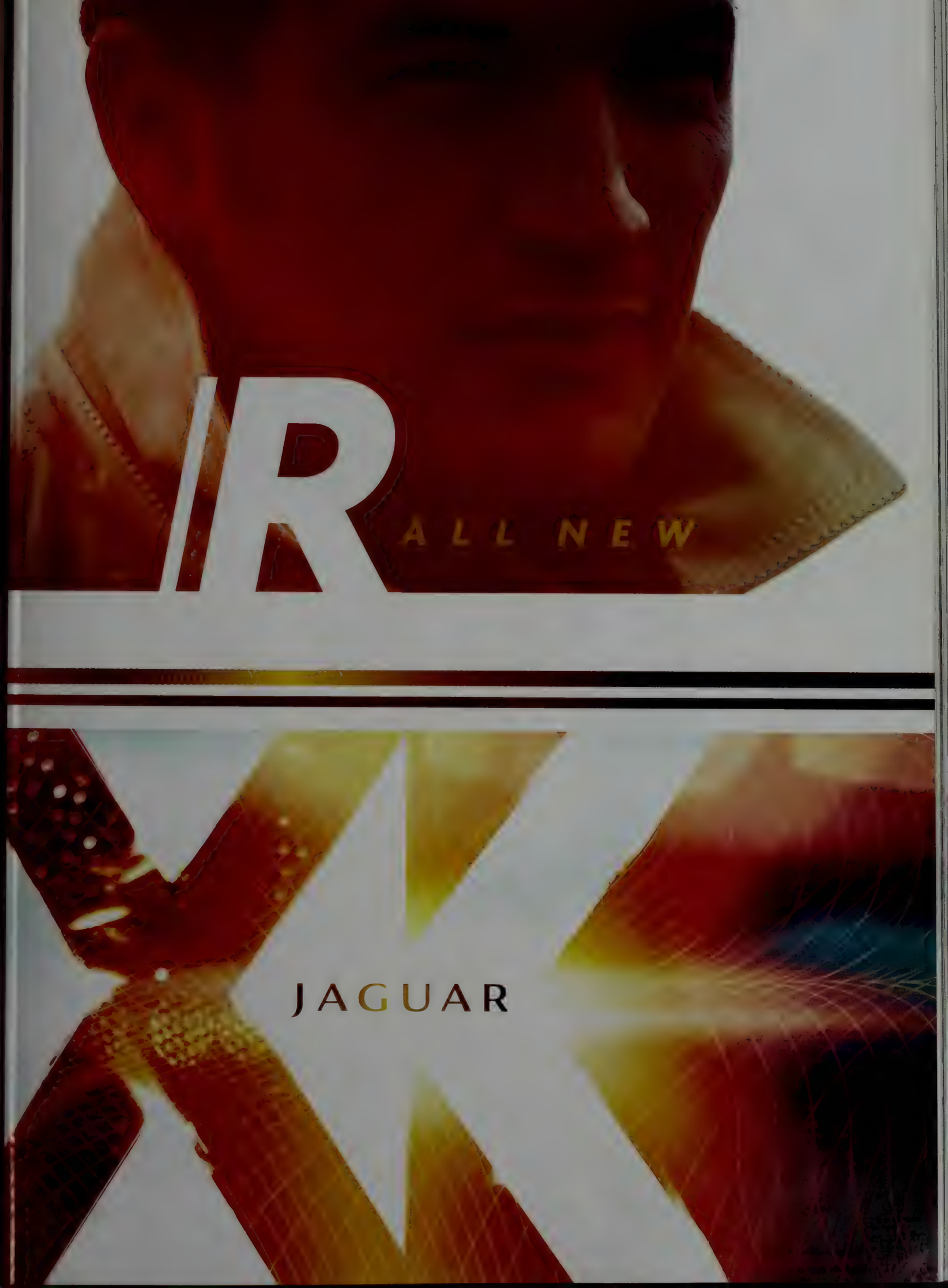
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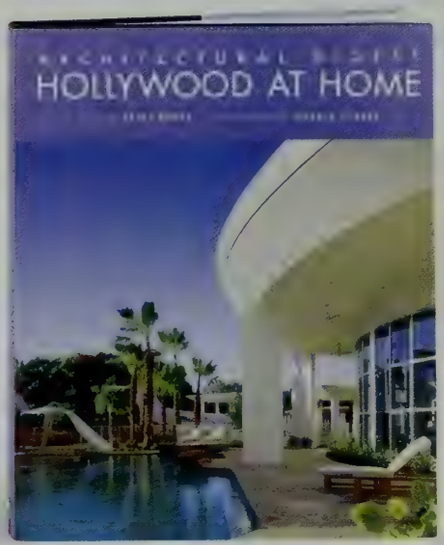
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between Boothbay Harbor and Camden.

It was Thomaston's near-legendary "free appraisal Thursdays" that prompted Veilleux's latest venture: a mobile appraisal lab that debuted last June. "We'd been talking about going out to different locations. People who read about us would bring carloads of stuff with them on vacation because there was no service available to them. I remember one guy came up from Alabama with an 18th-century southern sugar chest." Veilleux appraised it for $3,000 to $5,000 and went on to sell it at auction for about $25,000. Then there was the couple who stopped in on their way to the dump. "The husband threw all these Native American rugs on the ground," says Veilleux. "One little blanket turned out to be a chieftain's baby blanket. We had something like 24 telephones bidding on it from all over the United States and Canada. I think the entire pile they were throwing away brought $75,000."

At a local café Veilleux, Thomaston's vice president (and fellow auctioneer) John D. Bottero and numismatist Chris McIntosh hatched their plan to do roving appraisals. "I said we should buy a big motor coach," Veilleux recalls. They discussed what they'd need to make the undertaking work: a waiting room, an office in which to do appraisals, a photo lab to take pictures of objects requiring further research, examination lights, diamond gauges and other specialized tools. The plan wer nowhere until Veilleux happened upon motor coach dealership and, he says, "I ju drove over and bought one."

Working with designer David Ro bichaud, Veilleux and his colleague furnished the interior, which they com pletely did over. The 36-foot-long exte rior is wrapped in a photographic "skin

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Top: Items that Veilleux has auctioned off at record prices are pictured on the exterior. Above: Chris McIntosh, left, and John D. Bottero sign in objects for appraisal.

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Antiques Notebook

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depicting pieces they've sold at auction f world-record prices.

The coach has become a rolling fun raising vehicle for historical societies, l braries, humane societies and organizatio raising money for various causes throug out Maine. "John and I will dedicate o whole day and our bus to doing appraisa and then the organization charges wha ever it wants—usually $10 for three item he explains, adding that a typical apprais lasts anywhere from three to 15 minut "We'll give them our opinion on a writt slip. For example: 'This chair was ma in 1830; it's mahogany; it comes fro this country; at auction it would bri $200 to $300.'"

"We did a fund-raiser in Jonesport, a 135 people showed up," says Veilleux. "V had to set up tables outside. We were su

> "One little blanket turne out to be a chieftain's baby blanket. We had 24 telephones bidding on it."

posed to be there three hours; we we there for seven and a half hours in front this huge audience. I loved it. We norma get $200 an hour for appraisal work. when we give away 16 hours of our ti in a day, that's a considerable amount money. But we want the organization profit, so the more the merrier."

But the hours Veilleux and his tea donate are also a measure of their beli in preservation. "We don't just give o hard numbers. I'll see a painting and s 'If you don't love this, then you shou donate or sell it, because it's very valuab and it needs to be preserved.' People rea appreciate the advice. Just because som thing was passed down through the fam and you never had to write a check for doesn't mean it doesn't have tremendo value and need to be saved.

"I imagine that as people copy o free appraisal day, they'll want to rep cate our traveling appraisal office," adds. "You can have all the motor coac es in the world, but you have to ha the right brains inside to make it wo That's the key." □

Scottsdale: Where Art Lives

Scottsdale, Arizona, is fast becoming the epicenter of the cultural arts in the Southwest—and throughout the country.



A Ralph Haver Home on the Modern Phoenix Home Tour



Photo: Dale Dean

Patrick Dougherty's *Just Around the Corner*, 2003

With more than 125 galleries and museums in the downtown Scottsdale Arts District, plus performing arts venues and architectural marvels galore, a visit to Scottsdale is an invitation to a year-round arts celebration. This spring, the city's offerings take great advantage of its prolific gallery scene, special exhibits and tours.

A Modernist Perspective

The Scottsdale Museum of Contemporary Art and the Modern Phoenix Neighborhood Network present ***Progress + Preservation***, a two-day salute (March 24-25, 2007) to mid-century modern design. Part of the program is a free public expo at the Scottsdale Center for the Performing Arts, featuring dozens of regional products and services suited to the modernist lifestyle, including fine art, mid-century modern furniture and fashion. Design professionals will lead seminars on sustainable architecture and how to transform mid-century homes. The weekend culminates with the third annual Modern Phoenix Home Tour in Marlen Grove. A dense block of tract homes created by Ralph Haver in the mid 1950s, these residences have become popular among architects and do-it-yourselfers seeking to adapt the modest homes for contemporary living. For information, call 480-994-ARTS or visit www.SMoCA.com.

Capturing Living Art

Frank Lloyd Wright's Taliesin West, located in the foothills of the McDowell Mountains, is art in and of itself. From January 27-April 27, 2007, experience the beauty of Wright's desert architecture through the lens of a camera with the sunset ***Photographing Taliesin West Workshop***. And for another look at living art, visit the Desert Botanical Garden from February 5-25, 2007. World-renowned artist Patrick Dougherty will be working on a larger-than-life installation, ***Sculpture in the Garden***, made from tree saplings. His intriguing sculptures are created on-site and inspired by local surroundings, representing the relationship between contemporary structures and a more ancient way of building. For more information, call 480-941-1225 or visit www.dbg.org. ***The 17th Annual Celebration of Fine Art*** (January 13-March 25, 2007) will showcase works in progress by more than 100 juried artists who open their studios to the public. For more information, call 480-443-7695 or visit www.CelebrateArt.com.

Art, Anytime and Anywhere

For the true art enthusiast, the **ShowUp Now Pass**—available in "universal" one-day, multi-day and "package" passes—is one of the most convenient and affordable ways to see the region's finest museums and cultural attractions. For details, call 800-839-9567 or visit www.ShowUpNowPass.com.

To make Scottsdale part of your art and culture vacation plans, please call 800-839-9567 or visit ExperienceScottsdale.com/ArchDigest.

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Artist: Heidi Rosner

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Scottsdale continues to build upon its burgeoning reputation as one of the West's most energetic and diverse arts centers—a status annually reaffirmed by the Celebration of Fine Art, now in its 17th year.

Attracting more than 100 artists from across the country, the fine art fair, which runs January 13-March 25, 2007, functions in many respects like an arts cooperative. Visitors are encouraged to interact with the artists, watch them work and develop ties that connect buyers to artists and pieces they enjoy.

The range of works on display at the Celebration is impressively broad, representing all manner of styles, mediums and subject matter. A 40,000-square-foot, U-shaped clear span tent provides space for the individual artist's working studios. The tent surrounds a one-acre, open-air courtyard where more than 100 large-scale sculptures have become an integral part of the event's appeal.

Join decorators, architects, landscape designers and art collectors eager to explore the very best of fine art in the region's premier art celebration.

For more information, call 480-443-7695 or please visit www.celebrateart.com.



Open your eyes to the culture that abounds at Scottsdale, Arizona's galleries, museums and events. And you, too, will find something that you can't live without. Begin your discovery by requesting your free Experience Scottsdale destination guide at experiencescottsdale.com/ArchDigest or by calling 800-839-9567.

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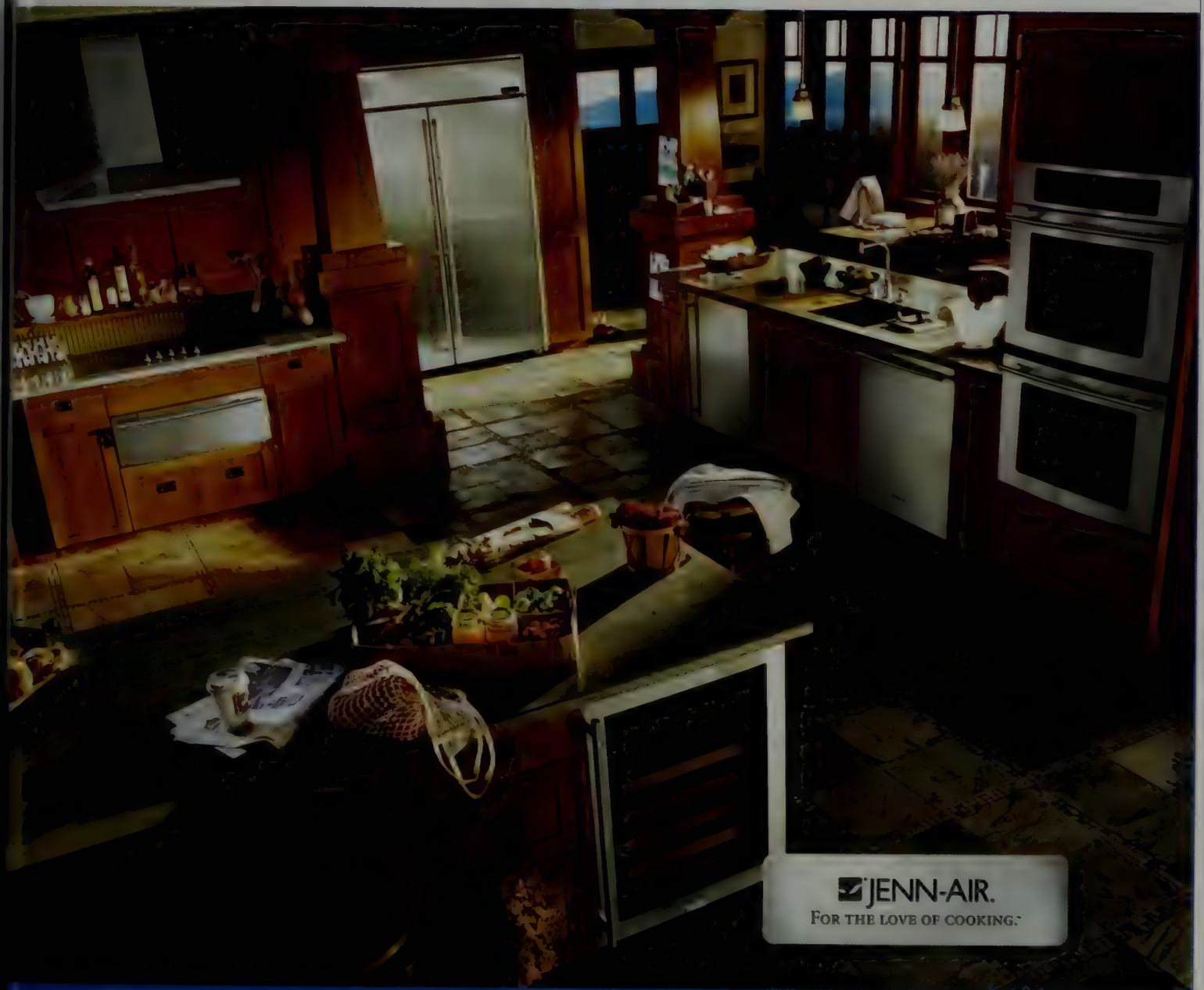
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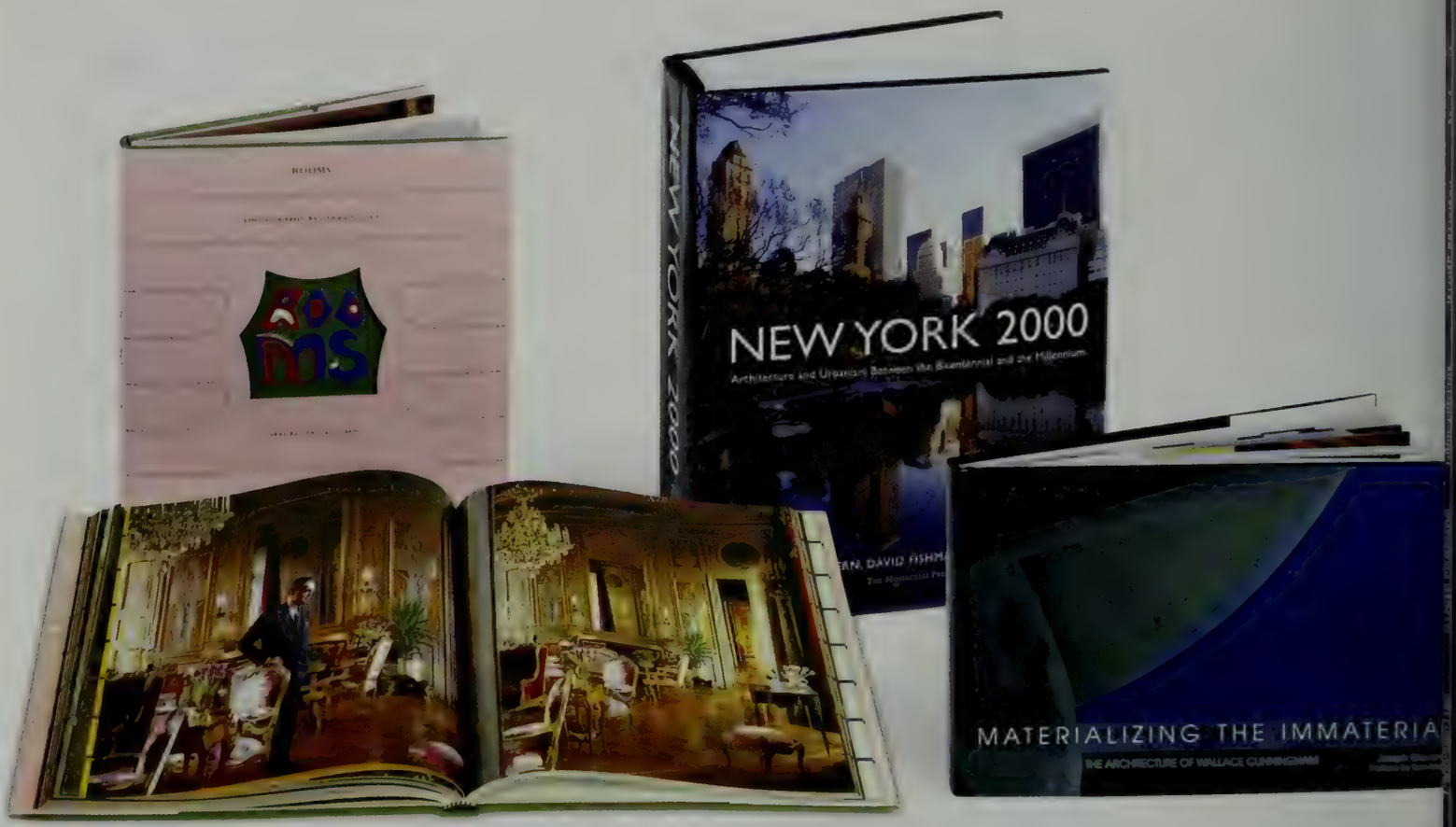
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ROOMS

Photographs by Derry Moore

Over his more than 30 years of creating images for books and international periodicals, *Architectural Digest* included, **Derry Moore**—who is the 12th Earl of Drogheda—has enjoyed unparalleled access to the residences of aristocrats and other prominent members of society. His compositional trademark, as the Joseph Holtzman–edited and –designed compendium of 24 of Moore's grandest subjects so beautifully demonstrates, is a masterly technical proficiency with natural light. Carl Skoggard's text is the perfect accompaniment—a fluid and witty guide of a tour that wraps fascinatingly around the world, from 1975 to 2005.

Rizzoli, $55

NEW YORK 2000

Architecture and Urbanism Between the Bicentennial and the Millennium

The 10-pound, 1,520-page fifth, and final, installment in **Robert A. M. Stern**'s monumental survey of architecture and urbanism in New York City honors its weighty subject with 1,800 color illustrations and layer upon layer of exhaustively researched detail—all of it composed with concern for the lay reader. An excellent overview is provided by the introduction, which effectively sets up the borough-by-borough and, in Manhattan, neighborhood-by-neighborhood assessment of the period's many emotional and politically charged ups and downs.

The Monacelli Press, $100

MATERIALIZING THE IMMATERIAL

The Architecture of Wallace Cunningham

"Open up a structure to sky, landscape and view," says **Wallace Cunningham,** "and the building becomes alive. Your soul has a place to enter." That philosophy comes alive on the page in his first monograph, a provocative look at the self-trained architect's past, present and promising future, authored by *AD* contributing writer **Joseph Giovannini**. Each of the 20 featured projects appears in striking illustrations—among them, color photos by *AD* contributing photographer **Erhard Pfeiffer**. For admirers of architecture informed by nature, it's a trip into thrilling realms.

Yale University Press, $50

For admirers of architecture informed by nature, it's a tri into thrilling realms.

continued on page 1



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HISTORIC HOUSES OF VIRGINIA

Great Plantation Houses, Mansions, and Country Places

With distinguished insight from Calder Loth, of the Virginia Department of Historic Resources, and Richard Guy Wilson, of the University of Virginia School of Architecture, establishing the volume's authoritative yet accessible tone, writer Kathryn Masson and **Steven Brooke**, a contributing photographer for *AD*, present a newly photographed consideration of 20 enduring icons of America's architectural heritage. From the exteriors to the interiors to the many splendid gardens, Brooke's color pictures offer a close, exceptionally rewarding encounter with each house.
Rizzoli, $55

MODERN TO CLASSIC

Residential Estates by Landry Design Group

The 430-page monograph—the first—on the work of **Richard Landry** takes readers behind the scenes of 17 of the Los Angeles–based architect's "dream houses" for such clients as Keyshawn Johnson, Wayne Gretzky and Kenny G. Seen primarily through the eye of **Erhard Pfeiffer**, the houses are showcased with an uncommon lavishness and depth of detail—an average of 19 color images per home. A trio of concise essays, including a historical-context-providing foreword by Paul Goldberger, opens the tour.
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An exciting chapter in San Diego's underpublished but rich midcentury-Modern story line, Homer Delawie made his professional debut in the city in 1958 with the firm of established Modernist Lloyd Ruocco. In 1962, a year after forming his own architectural practice—which continues today—Delawie designed the Feller House, a five-bedroom, 5.5-bath single-story whose U shape organizes its many glass-walled rooms around a pool and patio. In the Mies van der Rohe tradition, the steel-framed, 4,254-square-foot, open-plan residence is characterized by th quality of its materials: Floors are travertine or marble, and the many built-ins are done in black walnut. $3.4 million. *Call 619-813-6686.*

ENGLAND Cotswold Cottage





The old cottages of the Cotswolds have admirers the world over and continue to inspire imitations, especially in the United States. Situated bucolically beside the River Colne in the village of Bibury, which designer William Morris described as "the most beautiful village in England," the Church House is the real thing. Built of Cotswold stone in 1802, the three-story retains much of its original handwrought architectural detail. There are eight bedrooms and 4.5 baths. In addition to three ancillary houses, each of historical merit, there is a pool, a tennis court and a fishing hut. $7.5 million. *Call 44-20-7629-8171.*

continued on page 10

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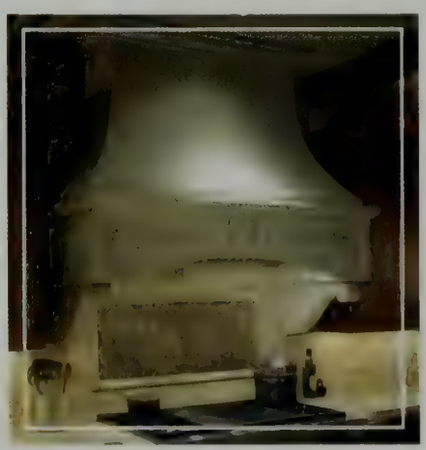
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In 1998 Dewing and Schmid, of Cambridge, renovated and enlarged historic Concord's circa 1890 Bank Barn, reimagining its patinated parts into a 4,100-square-foot, three-story clapboard country house with 21st-century amenities. To give the public spaces optimal views of the protected Sudbury River acreage that the 2.9-acre site abuts, the architects jettisoned convention and placed them on the second floor, above the four bedrooms. $2.9 million. *Call 617-357-8949.*



ARIZONA By an Apprentice of Frank Lloyd Wright's



Phoenix's Paradise Valley has an abundance of Modern-era houses. Among them is a 1955 post-and-beam design by Blaine Drake, a prolific architect who worked under Frank Lloyd Wright from 1933 to 1941. Remodeled in the late 1960s by desert Modern icon Al Beadle and updated in 2005, the house has 1,932 square feet, with two bedrooms and three baths—all accessible to patio areas and a pool. $1.49 million. *Call 480-425-9300.*

continued on page 10



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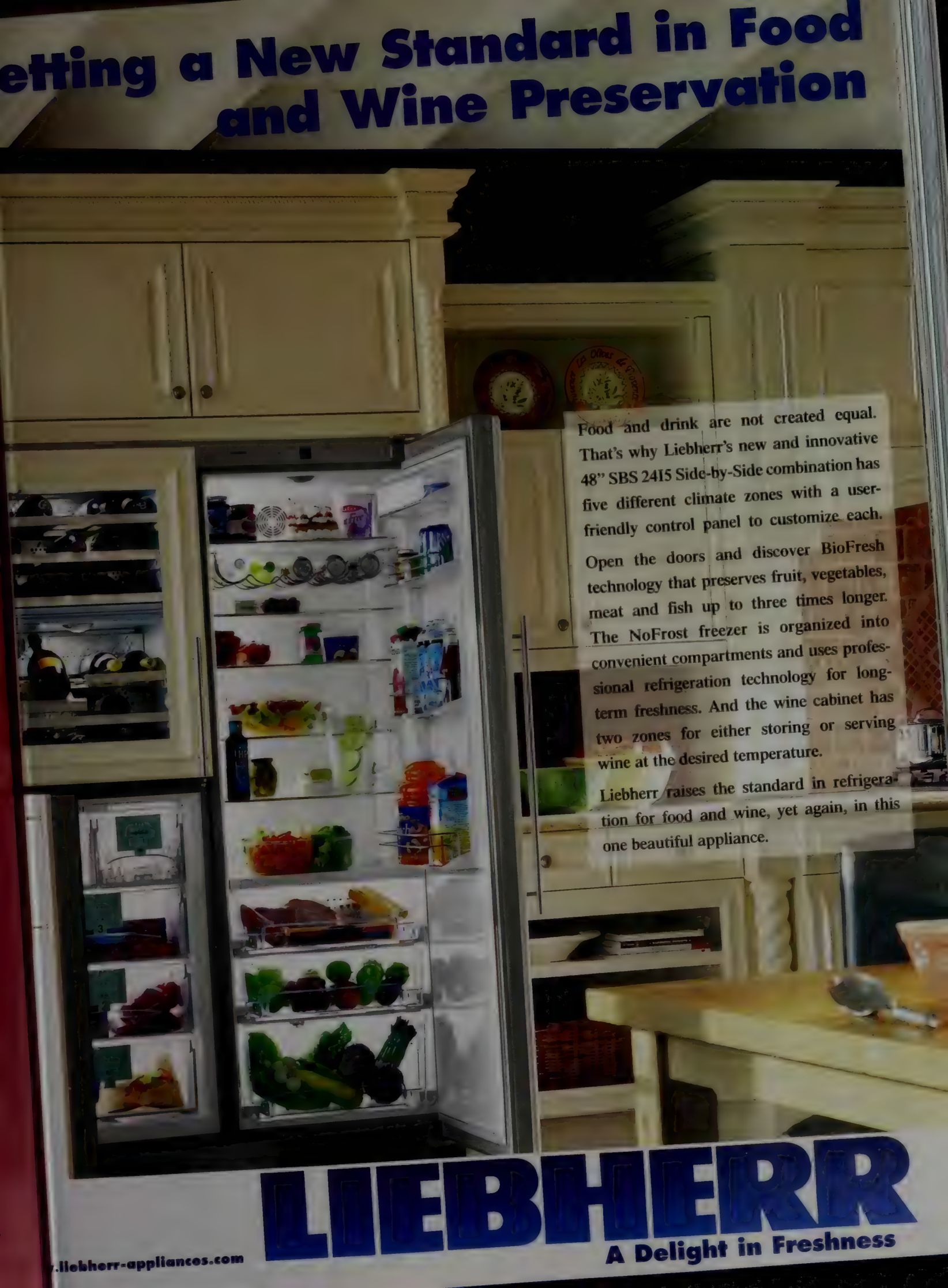


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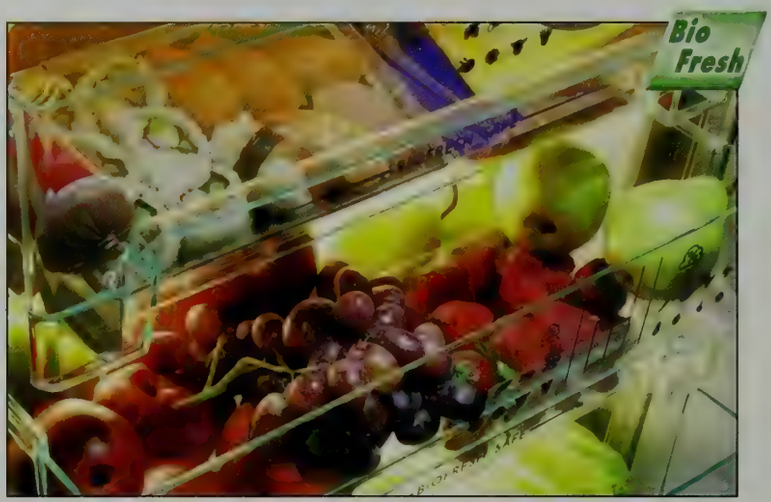
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The name Liebherr symbolizes innovation, skill and drive. Recognized as a specialist in refrigeration and freezer technolog worldwide, Liebherr consistently introduces new solutions for freshness. The combination of trendsetting materials an classic lines offer a distinct design that gives the products their unique identity. It becomes a tangible expression of th superior quality expected in a Liebherr appliance. Consider the following well-designed features in Liebherr's new 48' 5-temperature zone, Side-by-Side solution – the SBS 24I5.



BioFresh

The BioFresh drawers guarantee the perfect climate for super-lon term freshness. A temperature of just above 32 °F and ideal humidit helps fruit and vegetables, meats and fish retain their healthy vitamin delicate flavor and attractive appearance up to three times longer tha is possible in traditional refrigerators.

Liebherr's BioFresh technology offers the optimum shelf life: th DrySafe drawer with low humidity is ideal for storing meat, fish an dairy products. Fruits and vegetables are best when stored in th HydroSafe drawer with its high humidity. Precision electronics ensu that the temperature stays just above 32 °F. This keeps sensitive foo from freezing.



LED Lighting

Liebherr incorporates this unique technology into the ceiling and insulation plate of its new multitemperature wine storage cabinet. The LED lighting is cool to the touch and therefore does not overheat the bottles. Plus LED lighting is long lasting and energy saving. It also can be dimmed to provide an ambient atmosphere.

Bending Half Shelf

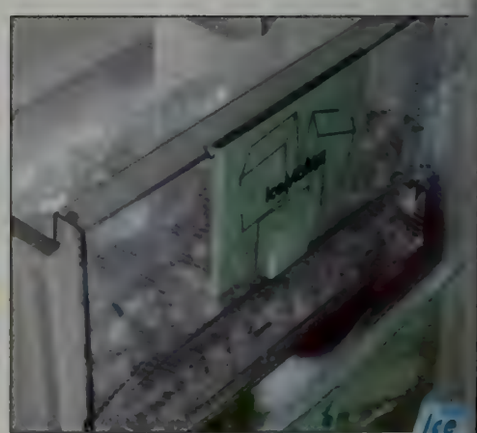
A bending half shelf provides storage for open bottles or display space.



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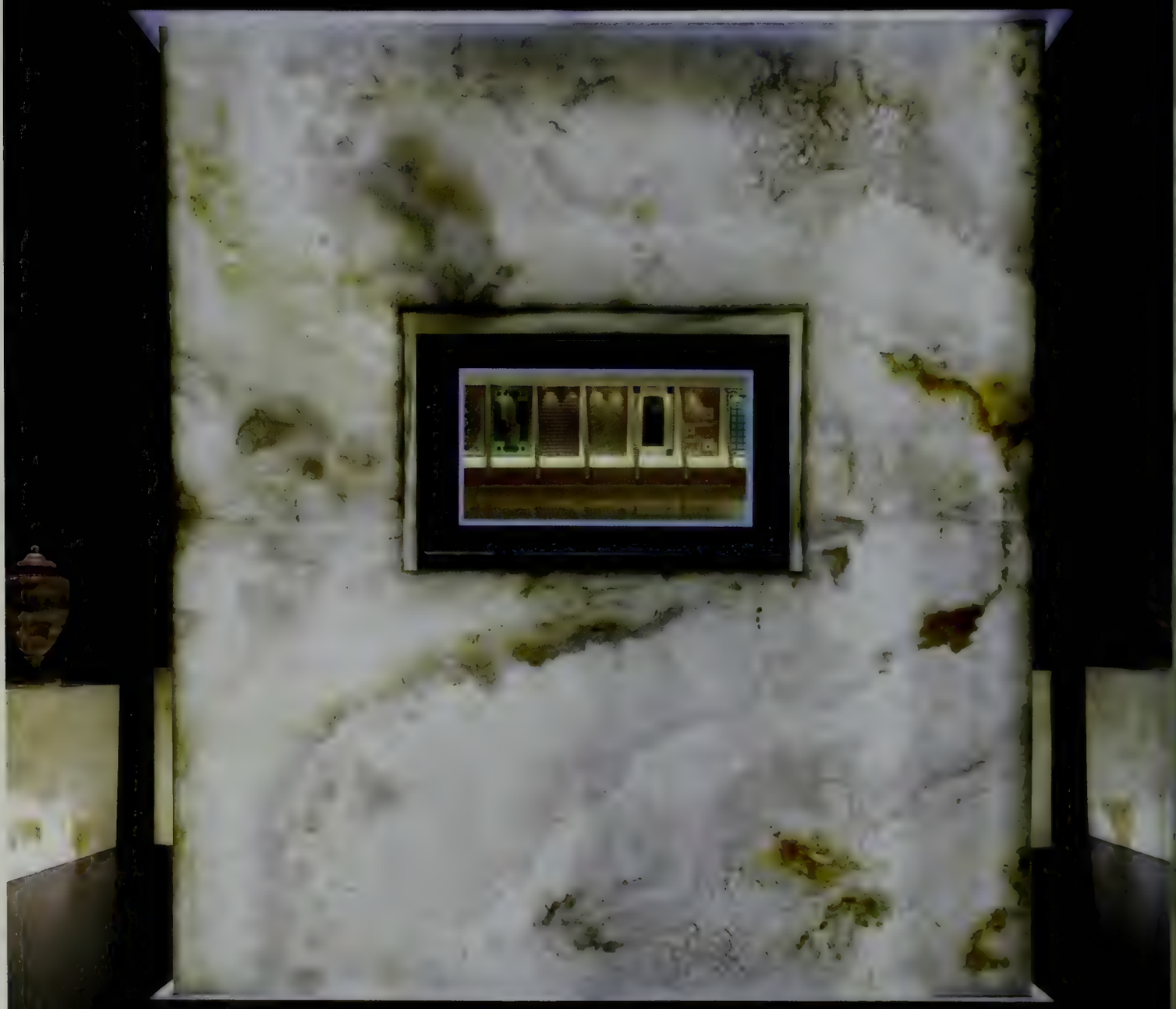






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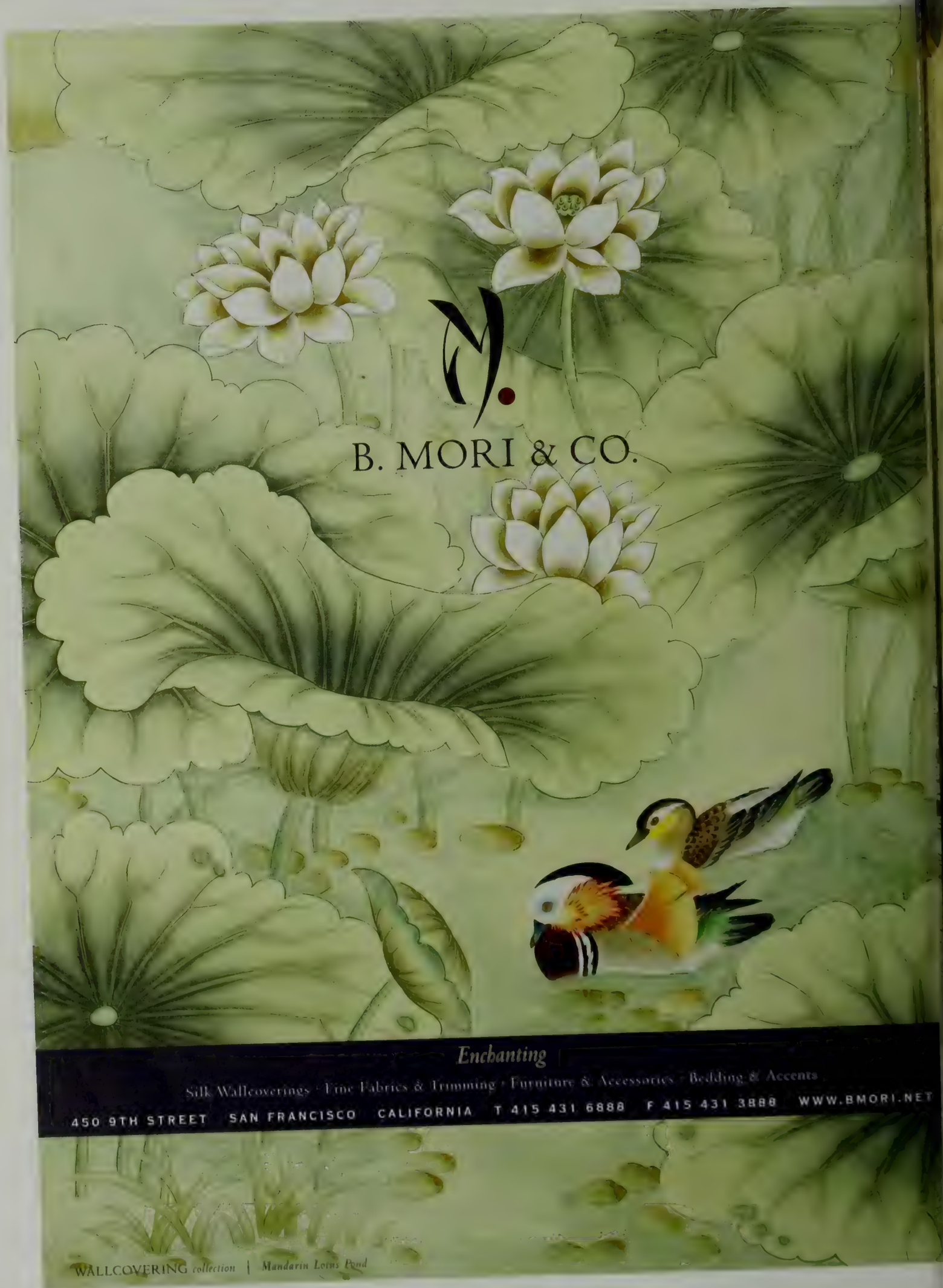


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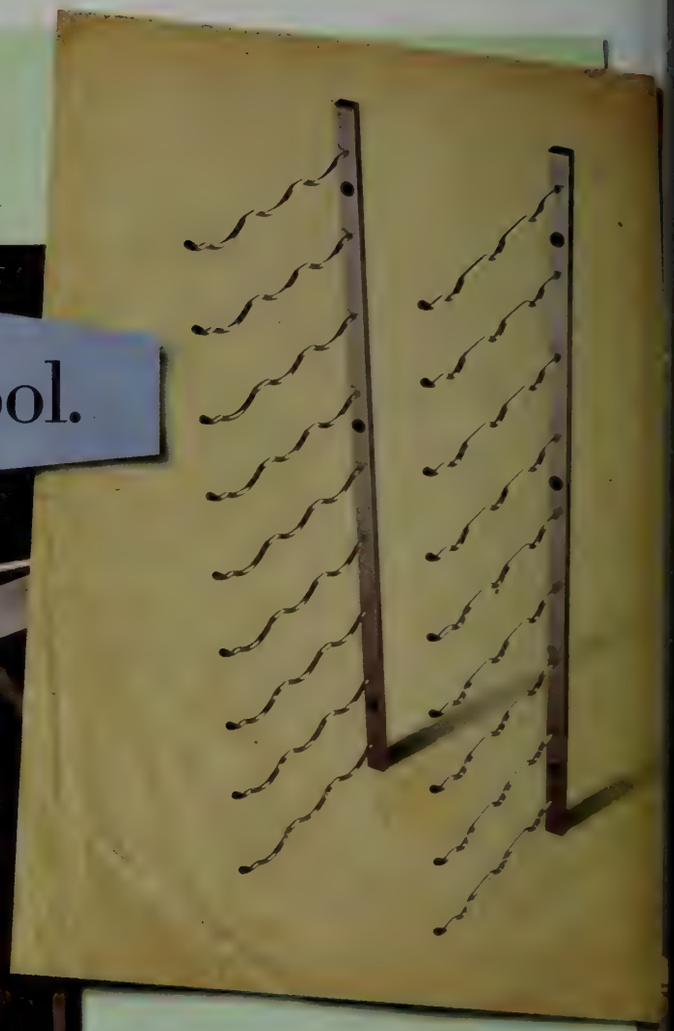
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The Greek Revival residence known as Whitehall, pastorally situated on 3.5 magnolia- and pecan-tree-filled Covington acres, outside Atlanta, was constructed for plantation owner Judge John Harris circa 1835. Its history includes serving as the model for Twelve Oaks, the home of character Ashley Wilkes in the film version of *Gone With the Wind*. With extensive restoration and modernization work recently completed throughout its detail-rich 10,000 square feet, the seven-bedroom, six-bath house is prepared to meet the demands of contemporary living. $1.5 million.
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continued on page 108

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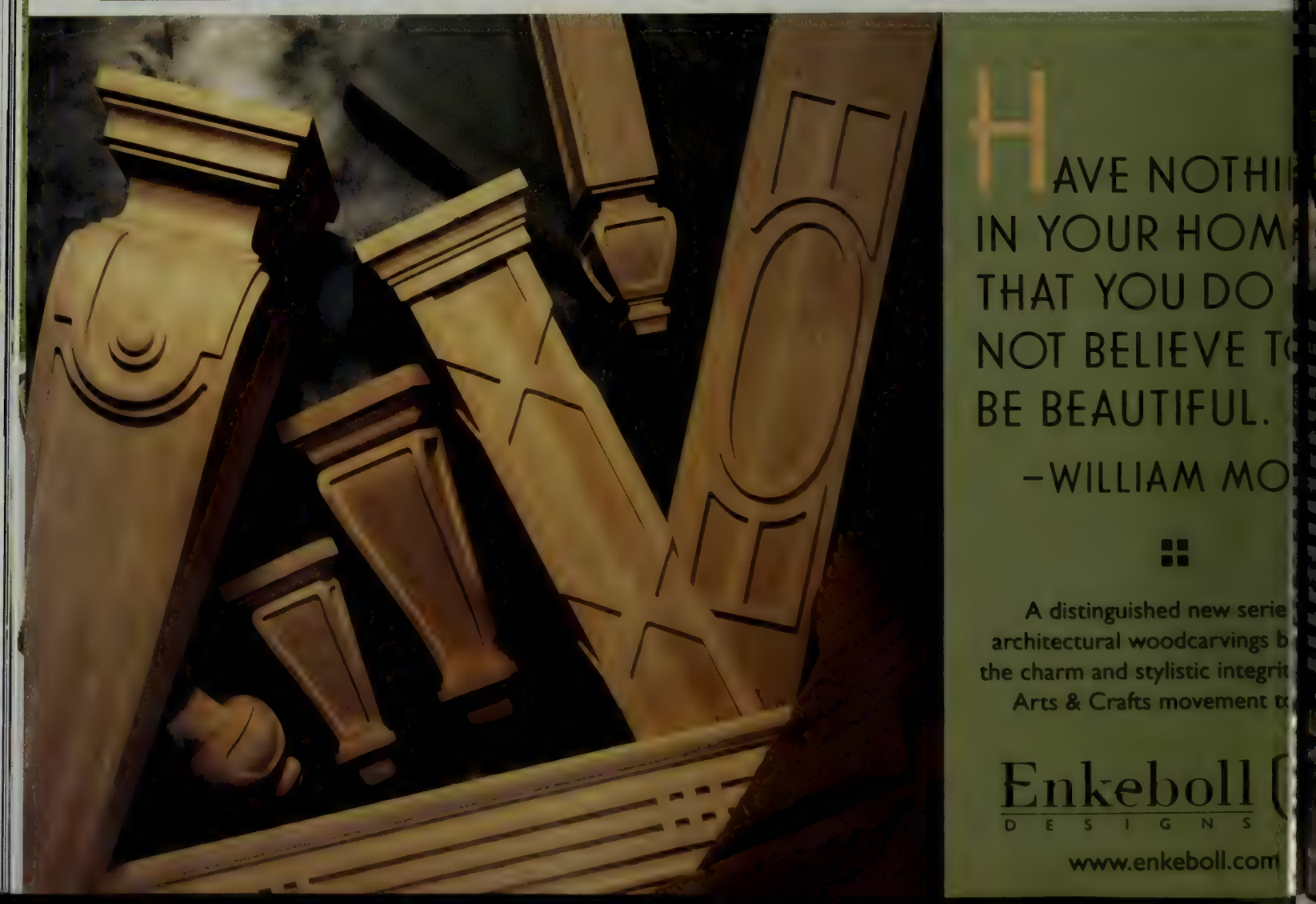
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Tudor Revival on the Gold Coast

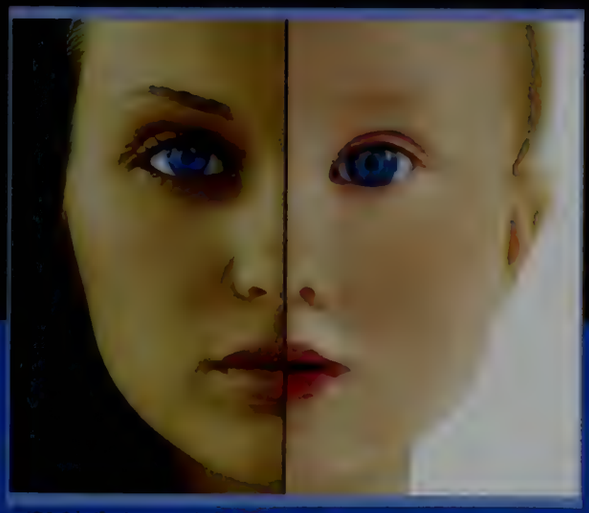




Prominent Manhattan architect Henry Corse's 1937 Dickerson House, in Mill Neck, New York, is a prime example of late–Tudor Revival architecture with Cotswolds-inspired features. It has the customary steeply pitched gables, small-paned casement windows and slate roof, but in place of the painstaking stone-block construction a more practical brick facing is utilized, its surfaces partially dressed in mortar for enhanced rusticity. The living room (left) has a Gothic-style hammer-beam ceiling. There are 10 bedrooms and 10.75 baths. The 13.5-acre property occupies a hilltop, lending the house and its multiple garden vistas that span Oyster Bay Harbor. $7.25 million. *Call 516-676-2230.* □



The New Facial Brighteners...



What are they?

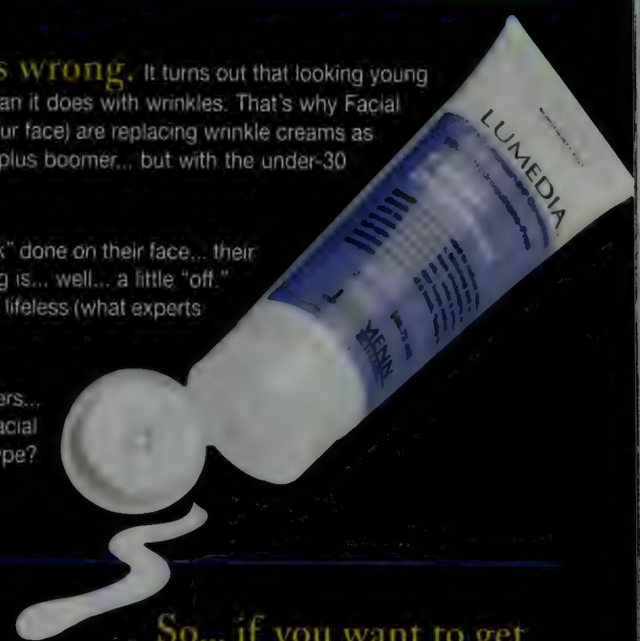
And why do they make your skin look... so much younger?

By Tiffany Strobel

sed to think looking old was all about wrinkles... but I was wrong. It turns out that looking young is more to do with skin color and something called "brightness scale" or "full-spectrum reflectivity" than it does with wrinkles. That's why Facial eners (not the old-time "age spot" removers, but new formulations designed to brighten skin all over your face) are replacing wrinkle creams as test-growing product category at prestige cosmetic counters around the globe (not only with the 50-plus boomer... but with the under-30 tion as well). Want to know why? Facial Brighteners make you look younger... much younger.

hink about this... we all know someone who's been injected with Botox® or had some type of "work" done on their face... their a bit smoother, but when you get up close, they really don't look that much younger either. Something is... well... a little "off." kin just doesn't have that bright, radiant glow of youth... still kind of dull, still kind of splotchy, still kind of lifeless (what experts allow"... what we politely call "mature").

hat's why cosmeceutical insiders are shifting their attention from wrinkle creams to Facial Brighteners... g them the single most "must-have" new anti-aging product on the market today. But... do Facial eners really make you look that much younger? Are they worth the money? Or is it all simply hype? nswer might surprise you (as much as it surprised me).



So why does our skin color turn as we age?

According to Dr. Richard Wells, PhD, Director of Scientific Affairs for Bremenn Research Labs® (the pigmentation specialists who brought you Hylexin®, e world's #1 formula for serious dark , and Lumedia, the hottest-selling Facial ener on the market), changing skin color lot to do with light waves, color frequencies ow light is reflected. "As we age, proteins skin's epidermis become cross-linked and losing transparency and the ability to pink tones; thus resulting in a duller, dark- ousey,' if you will, pallor. Unlike simple 'age emovers, new-generation Facial Brighteners signed to be used over the entire face and ly restore the color of your skin's appear- They make you look younger by increasing kin's brightness scale and amplifying full- um reflectivity, luminescence and clarity. ite a breakthrough."

lain English, Facial Brighteners are gredge skin care. They enhance the color of your skin... so you use less makeup, less con- cealer... and you don't look like you're trying too hard to hide your age. You just look naturally younger.

Once I understood that dull, age-spotty and discolored skin makes you look older than a face full of wrinkles, I couldn't wait to get my hands on a tube of Lumedia Facial Brightener. (The great thing about being a beauty editor is free samples!)

Right now, Lumedia Facial Brightener from Bremenn Research Labs has got all the buzz. While the company says that participants in clinical trials saw younger, brighter, more radiant-looking skin in 29 days, I actually saw an amazing difference in less than a week. My face looked younger... healthier... and glowing. My skin looked beautiful... really. Don't get me wrong, I'm not ready to give up all my wrinkle creams just yet, but I must admit, Lumedia made an amazing difference. You've got to try this stuff for yourself!

So... if you want to get rid of wrinkles, try StriVectin® from Klein-Becker, Botox® from Allergan or a facelift from your friendly neighborhood plastic surgeon. But if you really want to look younger and get rid of the appearance of telltale age spots and blotchy discolorations, while restoring that "baby-like" glow and radiant look of youth, you need to try a Facial Brightener. And based on my experience, there's nothing more revolutionary, more exciting or more effective than Lumedia.

Having trouble finding Lumedia Facial Brightener? Your best bets are Saks Fifth Avenue, Bloomingdale's, Macy's or Sephora. $90 for a 3-ounce tube (about a 3-month supply... not bad). See you at the Lumedia counter!

P.S. If stores are out of stock, you can order directly from Bremenn Labs.

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Cosmetic Breakthrough

Better than Botox®*?

"The Stretch-Mark Cream Turned Anti-Wrinkle Phenomenon"

In a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women across the country are putting a stretch-mark cream called StriVectin-SD® on their face to diminish the appearance of fine lines, wrinkles, and crows' feet. And, if consumer sales are any indication of a product's effectiveness, StriVectin-SD is nothing short of a miracle. Women (as well as a growing number of "Boomer" men) are buying so much StriVectin-SD that finding a tube at your local cosmetic counter has become just about impossible. Has everyone gone mad? Well… not really.

Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD's functional components were already backed by clinical trials documenting their ability to visibly reduce the appearance of existing stretch marks (prominent because of their depth, length, discoloration, and texture)… the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker, maker of StriVectin-SD.

"When we first handed out samples of the StriVectin formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'I can't even notice my crows' feet,' we knew we had something more than America's most effective stretch-mark cream. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, PhD, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle reduction was occurring. However, based on the incredibly positive reports, I started using it myself — applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented.[1,2] "As luck would have it," Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of both overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, with less irritation and faster results — all without expensive (and painful) peels, implants, or injections.

Better than Retinol and Vitamin C, But Is StriVectin-SD® Better than Botox®*?

Dr. Nathalie Chevreau, PhD, RD, Director of Women's Health at Salt Lake City based Basic Research®, exclusive distributor for Klein-Becker, explains, "Leading dermatologists agree that Botox Cosmetic is the preferred treatment for glabellar lines, that tiny little space of moderate to severe lines between the evebrows. But ever since it was discovered that StriVectin could reduce the appearance of fine lines, wrinkles, and crows' feet… the kind of fine lines, wrinkles, and crows' feet that can add 10-15 years to your appearance and which costly medical treatments often leave behind… skin-care professionals have been recommending, and using, StriVectin." In fact, researchers believe non-invasive alternatives are better, because, Dr. Chevreau continues, "Topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the skin and wear off."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery. Even better, many dermatologists and plastic surgeons recommend StriVectin in conjunction with cosmetic procedures, including Botox.

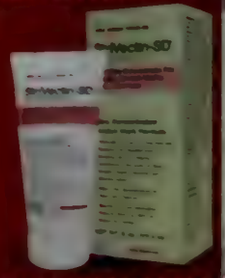
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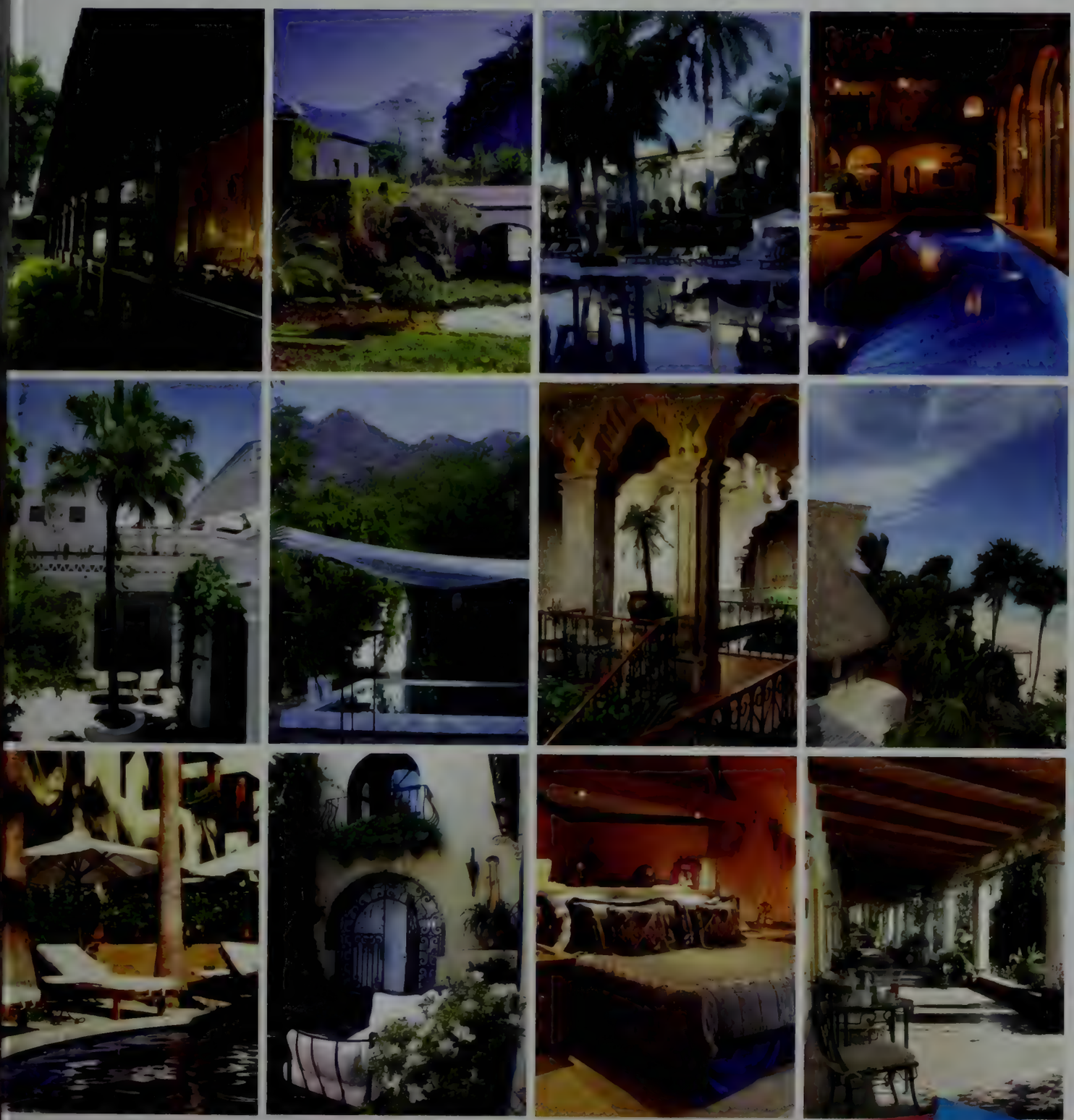
Study References

[1] PO438 "Relevance of antiwrinkle treatment of a peptide." 4 months, linear, double-blind study vs. excipient. 20th World Congress of Dermatology, Paris, France. [2] PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology. 224 subjects, 12 weeks.

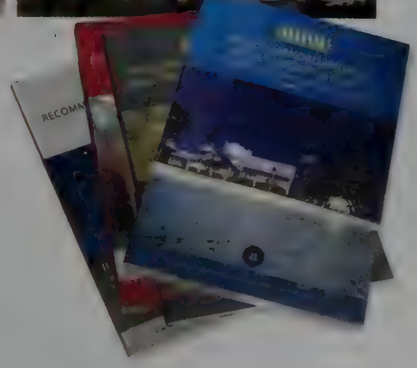
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IN PROGRESS

James and Lisa Cohen commissioned Montecito, California–based architectural designer James Nigro and Manhattan-based interior designer Alexa Hampton to help shape a Tudor-style house for them near the Hudson River. LEFT AND BELOW: With a front elevation characterized by multiple curved parapeted gables, Nigro's design recalls the grandeur of the historic houses of Kent, England.

OPPOSITE: In the 24-foot-high entrance hall, the eye is immediately drawn to the abundance of intricately detailed oak millwork—all of it given a dark brown finish to impart a greater sense of welcoming warmth. The first- and second-floor wallcoverings are from Lee Jofa. The Gothic chair is from Newel. Lantern, Carlos de la Puente. Samuel & Sons table skirt trim. Stark carpet.



AFTER

Windsor on the Hudson

A COUPLE REALIZE THEIR GRAND-SCALE VISION BY ADDRESSING EVERY LAST DETAIL

Architectural Design by James Nigro/Interior Design by Alexa Hampton/Text by Steven M. L. Aronson
In-Progress Photography by Billy Cunningham/After Photography by Scott Frances

James Cohen is president and CEO of Hudson News, the operator of 500 newsstands and specialty shops in airports and other transportation terminals and one of the biggest distributors of books and magazines in the U.S.; his wife, Lisa, is creative director of the family-owned company's new-concept stores. It was, however, a fine *old* concept—an ancient one, in fact—that they settled on for their new house. Having recently acquired an exceptional property just 20 minutes from midtown Manhattan—eight acres abutting an 18-hole golf course in a sylvan enclave on the Palisades, hard by the Hudson River—the Cohens concluded that the immemorial warmth of the Tudor style best suited family living. The husband was attached to the idea of a traditional Tudor, since he had grown up in one in a neighboring town, and the wife had a family connection to a Tudor, too—as a teenager she had "fallen in love" with her uncle the comedian Alan King's. "But we were determined to take it a ste further and build the ultimate," she re counts. "A one-of-a-kind."

The two of them traveled to Englan for inspiration—concentrating on th county of Kent, where Tudor reign "Hampton Court was also a referenc point," Lisa Cohen says, alluding to Kin Henry VIII's magnificent Tudor palac just outside London. When they hire architectural designer James Nigro, o the strength of a big house he had bui



IN PROGRESS

AFTER



N PROGRESS

The living room. On the lyre-based table at right are an English mahogany jar and an acorn finial, from Amy Perlin. Lee Jofa drapery fabric. Console table urn lamps, Niall Smith. Floor lamp, at left, Vaughan. Vase lamps, right, Lee Calicchio. Chandeliers, Carlos de la Puente. Chinese-style low table, right, Newel. Wing chair fabric, Clarence House. Kravet fabric on Napoleon III chairs, right, with Scalamandré gimp. Slipper chair damask from Cowtan & Tout, with Samuel & Sons trim. Doris Leslie Blau rug.

AFTER




IN PROGRESS
AFTER

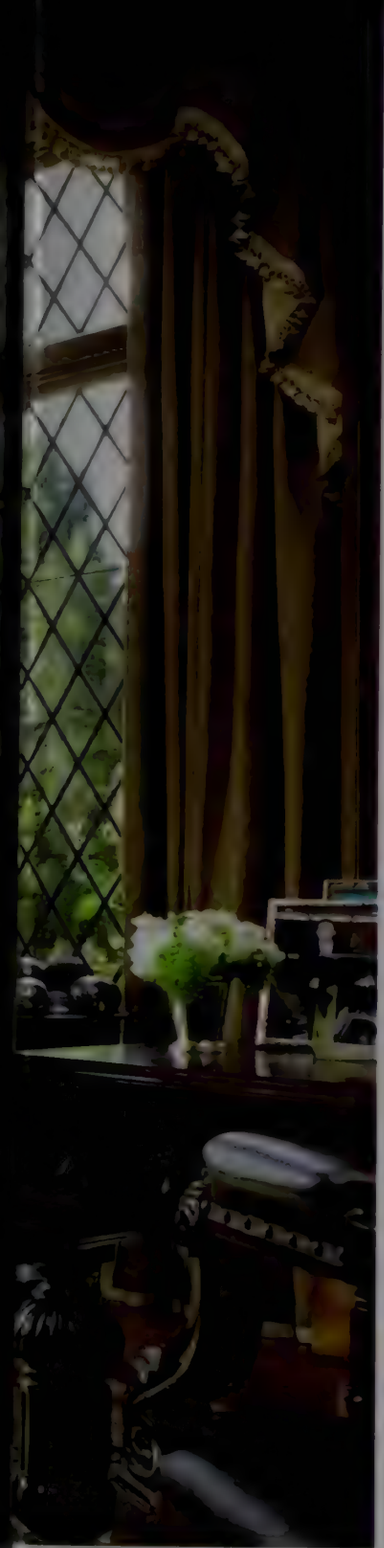


The garden room. Stark carpet. Green floral and silk pillow fabrics, Lee Jofa; fringe on silk pillows, Schumacher; Chaise welt, Cowtan & Tout. Armchair cushion cord, Samuel & Sons. Sofa fabric and table skirt plaid, Travers; sofa tape, Brunschwig & Fils. Lamps, Lee Calicchio. Lanterns, Charles Edwards. Birdcage, Amy Perlin.

AFTER









BELOW: The dining room. Above the marble fire surround hangs a painting of the future Elizabeth I, a copy of the Royal Collection portrait that the Cohens commissioned. Carpet, wallcovering and fabrics on chairs, Stark. Side chair gimp, Samuel & Sons. Green-marble tazza, right, Lee Calicchio.



POSITE LEFT AND ABOVE: The library. Kravet
a fabric. Fabrics for draperies, sofa pillows and
edermeier chairs, Clarence House. Drapery
e, sofa welt, pillow trim and gimp on Biedier chairs, Samuel & Sons. Drapery fringe,
lamandré. Stark carpet. Desk chair, Niall
ith. OPPOSITE RIGHT: Lisa and James Cohen.

r a friend of theirs, he told them right
, "I do French Château, I do Italian or
anish Villa—I've never done English
anor." Leave it to Lisa Cohen to intuit
t he had a Tudor in him—besides, she
uld be on hand, with her background in
history, to advise and refine. "I sweated
t every detail of this house," she says,
ling with a sigh, "Everyone did."

The most coercive of those details were the bricks, the glass, and the slate. "We had to search the whole country before we found someone—in Idaho or Ohio—who had the honeycomb kilns that you need to make authentic Tudor clinker bricks, and then my husband insisted on inspecting every single brick to see that it was properly cracked and banged and aged-looking." For the glass, nothing but restoration leaded would do—the kind where, "when you drove up, the light would catch it on different planes, and it would scintillate, like a jewel pattern, like in the old castles." The slate, for its part—undulating and four times the normal thickness—had to be painstakingly distressed on-site.

And then there were the gables. It was "practically impossible in this day and age," Lisa Cohen claims, to find artisans capable of making precast stone gables the old-fashioned way, in molds. "Those gables took so much out of us—those, and the porte cochere. We lost so many craftsmen to exhaustion. And because we wound up with 13 gables, we called the house 'Twelve Gables.'"

At more than 25,000 square feet and with at least 15 bathrooms and 13 fireplaces, this is an English Tudor with an almost feudal roominess and amplitude. "Though our old place was only just around the cor-



ner, we feel as if we've gone all the way from an American suburb to the English countryside," she confides—an impression that the big fieldstone gates, the long approach, the stone-edged, bass-stocked lake, and the brick-walled motor court do nothing to dispel.

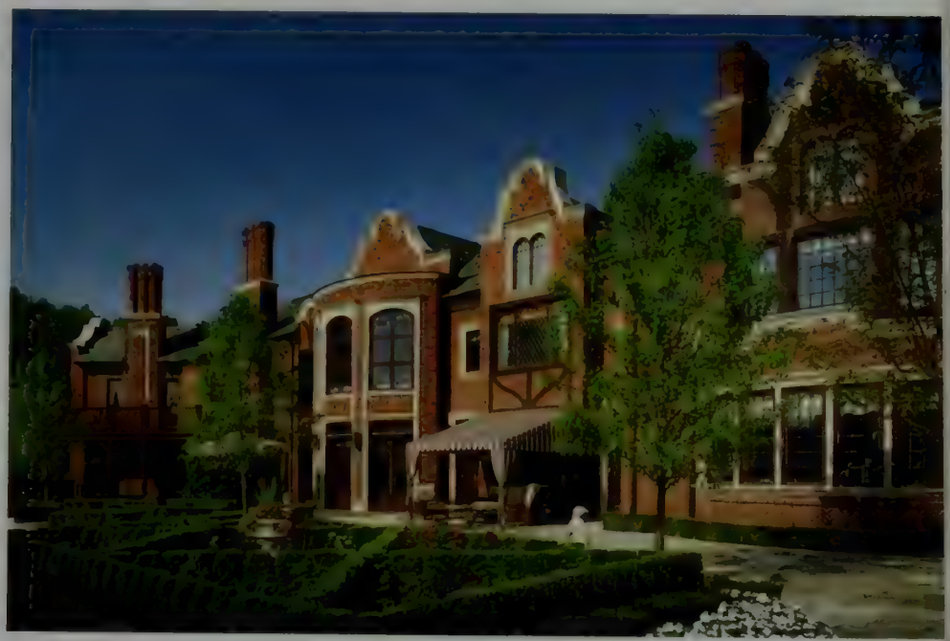
James Nigro made the building's main wing shallow front-to-back, and very wide, in order to maximize the light; then he angled some of the other wings 45 degrees so that "80 percent of the rooms in the house would have views of the garden out back, the golf course to the side, and the lake and the Ramapo Mountains in front." He threw in some Flemish and Jacobean touches and a storybook turret. The entire southern wall is radiused, with the garden room fanning out in columned, groin-vaulted pleasance loggia. And the living room is rem able for its Olympian scale (50 by 40 double-story leaded bow window, 24 coffered oak-beamed-and-stenciled ing, and two Juliet balconies.

The satellite rooms are also gene but they feel intimate, thanks to the





ABOVE AND LEFT: In the vault-ceilinged master bedroom, French doors let in fresh air and sunlight. Bench gimp and drapery trim, Brunschwig & Fils. Bedside tables, Hickory Chair. Fabrics for sofa and front sofa pillows in the sitting room beyond, Travers. Kravet back sofa pillow fabric. Scalamandré sofa tape and welt.



ABOVE: The rear elevation, with its half-timbering and patterned brickwork. The Cohens had the clinker brick specially made for the house, and the slate for the roof was distressed on-site. For the windows, they used leaded glass.

The two of them traveled to England for inspiration—concentrating on the county of Kent, where Tudor reigns.

tails (mostly dark oak throughout, except for walnut in the family room and a butterscotch-colored wood called avodire in the den) and the flooring, which Lisa Cohen chose herself (tumbled Mexican leather-colored limestone with ebony cabochon details in the 24-foot-high entrance hall as well as in all the first-floor hallways; Brazilian oak in the living room; Tunisian mosaic tiles in the bar rotunda and the garden room…). The colors also serve to warm things up: parrot-green in the garden room; blue and white in the breakfast room; pine-green and rusty coral in the family room; blue and brown in the library; gold, peach, and paisley in the den; and in the living room, accents of mustard and irradiating red. The dining room boasts both a royal red (courtesy of the damask garment worn by Elizabeth I, the fifth and final monarch of the Tudor dynasty, in a copy of a portrait in The Royal Collection that the couple commissioned for themselves) and a Scottish plaid (the wool fabric selected by Cohen for the walls as a foil to the dark wood tones).

continued on page 195

Into the LIGHT

ACCENTUATING THE NATURAL VIRTUES OF A CORNER APARTMENT ON MANHATTAN'S CENTRAL PARK WEST





Interior Architecture and Design by
Shelton, Mindel & Associates
Text by Michael Frank
After Photography by Michael Moran

The highly articulate Lee F. Mindel has this to say about the way he and Peter L. Shelton, his longtime collaborator, approach the challenge of an apartment renovation: "The main thing is to identify the problem of a space and to reduce it to its purest essence. People get distracted when they buy an apartment. They go from falling in love to having buyer's remorse so quickly that they can't calm down and ask the most primal questions. What makes a place tick? What about its context is special? Is there some quality of the building that should be celebrated? How does the light work? What is it about the owner that brings specificity to his home? And, finally, what can we, as architects and designers, do to present the clients as the best they can be, given who they are?"

He pauses. "We ask and try to answer all these questions, then we throw them out the window and let intuition take over. Only then can something truly interesting happen."

For a pair of returning cl ents who had recently acquire a special apartment on Centr Park West, Shelton and Mi del began by working dow their list. There was a goc deal that made this apartme tick. It was in a spirited Ar and Crafts building built Henry Wilkinson in 1910. Th unit Shelton and Mindel's cl ents chose, on the 12th floc faced east and south over th park and had a corner view th was "on a scale," Mindel sa "that still made you feel co nected to the magnificent city inhabits." There was excelle light; there was a nice rhyth of windows with a glazed do that opened onto a balcon the building retained a stro Arts and Crafts flavor.

At the same time, a lot w lacking. There were too ma too-small rooms; while th were typical of the early 20 century, they felt claustroph bic in the early 21st. Radiat were exposed. Air-conditioni units were slapped into the precious park-facing windo which began to feel rather t flimsy for the direction t

"It was a series of static spaces," says Lee F. Mindel, who, with his partne Peter L. Shelton, brought scale and light to a couple's corner apartment in a 1910 building in Manhattan. ABOVE LEFT: The entrance hall had a da ed wallcovering. LEFT: The architects chose a bright green hue to "fore- shadow the park." Georg Jensen vase. OPPOSITE: The balcony off the livi area. Emphasizing the dramatic Central Park vistas was one of the bigge challenges. "We had to reorient the apartment's relationship to the view





AFTER

"We weren't trying to be revivalist, but we wanted to respect the building and basic identity of the space."





BEFORE



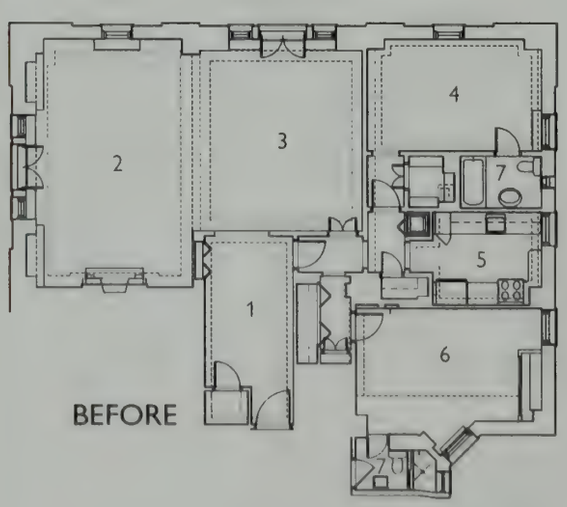
AFTER

OPPOSITE INSET AND LEFT: Painting the formerly drab living room white set off the early- to mid-20th-century furnishings, including a low table, wall light and Visiteur chair, right, by Jean Prouvé. Alexandre Noll created the sculpture and watercolor on the mantelpiece. Orrefors glass apple. TOP: "The windows looked flimsy, and air-conditioning units were exposed." ABOVE: In a single gesture—a bay system that wraps around the interior—the architects resolved many of the apartment's weaknesses. "It gives the space stature, forms a procession of openings on the city and solves problems of storage, heating and ventilating, lighting and window treatments." Sofa and club chair fabrics from Rogers & Goffigon. Hermès wicker tray.



ABOVE: The dining area's English Arts and Crafts table and Danish chairs date back to the era of the building. "There's a straightforwardness to the furniture that expresses the owners' appreciation of art, culture and internationalism," Mindel remarks. A floating cabinet offers additional storage and allows light to filter into the entrance hall. BELOW: The floor plans.

OPPOSITE INSET AND OPPOSITE: "*Hideous* would have been a nice word for it," Mindel says of the former kitchen, which the architects streamlined with Corian counters and stainless-steel cabinets from Bulthaup. They opted for open storage above the sink. "The things that stand out on the shelves don't need to be enclosed." Recessed lighting was installed throughout.



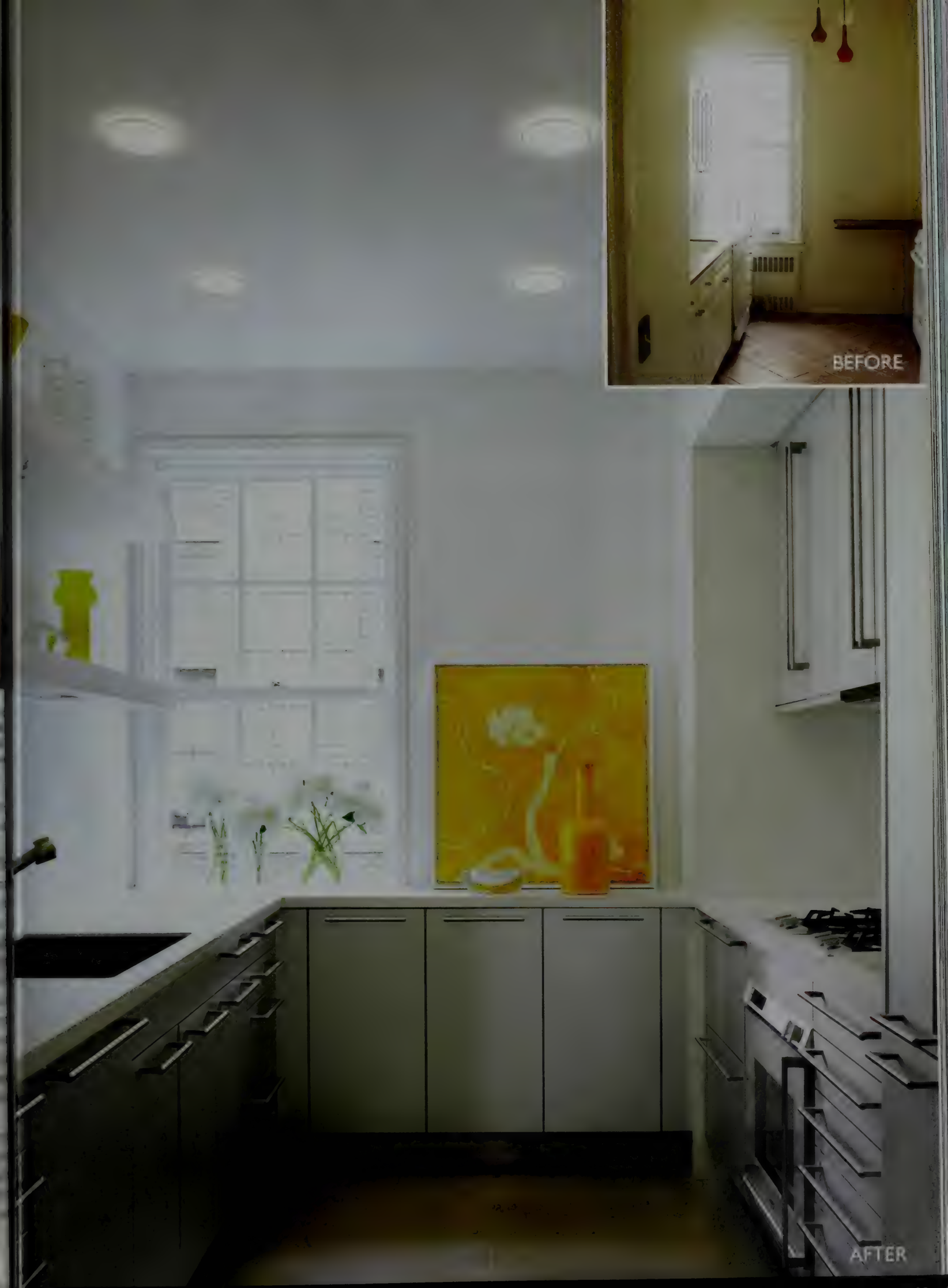


1 ENTRANCE HALL
2 LIVING AREA
3 DINING AREA
4 GUEST ROOM/OFFICE
5 KITCHEN
6 MASTER BEDROOM
7 BATHS
8 VANITY

apartment was heading in— freer and more modern, an as luminous as possible.

When Shelton and Min del got to the point of lettin their intuition float over thi potentially beautiful space, i settled on what they saw as th apartment's key feature: its en velope, with its splendid vie over the park and the spread o the city. The solution they cam up with is simplicity incarnat though naturally it was compli cated to engineer and finess They devised a bay system t envelop the envelope.

By constructing this serie of bays around the existin windows, the architects solve many problems at once. Firs they made the windows seem


BEFORE
AFTER

larger than they indeed are. They came up with places to conceal the heating, air-conditioning, sound and electrical systems. And finally, in the remaining available bays, they created open areas for artwork and books and closed ones for storage. All this meant that when the wall came down between the dining area and a guest room that would double as an office, the resulting expanse didn't feel cobbled together but made with deliberateness and care.

When it was time to rebuild the apartment they had taken apart, Shelton and Mindel used traditional, but never fussy, millwork and detailing. They devised a coffered ceiling that seemed appropriate to the building while helping to conceal some odd junctures that resulted when the floor plan was reworked. They used lighting that made architectural sense (no recessed spots within the coffers, for example). And they were particularly clever about resolving the most challenging rooms: The old master bath became a tiny vanity for the wife, while the new bath was relocated in a former closet, and the entrance hall became delineated by a wall that contains storage but stops before the ceiling, so that the light, coffers and moldings remain unbroken through the common areas. "This is very modernist planning," Mindel asserts, "though with historical execution. We weren't trying to be revivalist, but we wanted to respect the building and basic identity of the space."

They were also following the wishes of their clients, a painter

continued on page 195







"So it didn't seem so spanking new, we made loosely slipcovered sofas that don't call attention to themselves." TOP LEFT AND RIGHT: The guest room, which doubles as an office, has chairs by Jean Prouvé, left, and Hans Wegner. Orrefors bowls on low table by Shelton, Mindel.



"When the building went up, the notion of enclosure, coziness and luxury was very different from what it is now." OPPOSITE RIGHT AND THIS PAGE: The master bedroom, which features the same palette used in the living areas, is "the most intimate space," Mindel says. Furnishings include a wall light by Jean Royère and a bedside table by Josef Frank.

AFTER


BEFORE

Fulfilling Its Promise

N EXPANDED AND REIMAGINED RETREAT N MARTHA'S VINEYARD GETS A NEW LEASE ON LIFE

rchitecture by Robert A. M. Stern Architects/Interior Design by G2
xt by Joseph Giovannini/After Photography by Peter Aaron/Esto



Like Cinderella, there are once-upon-a-time houses that undergo a complete nsformation from the plain d barefooted to the beauti- and high-heeled. Or, as the chitect Robert A. M. Stern plains about his renovations: very now and again we put the glass slipper."

Before the ball, a couple's use on Martha's Vineyard s a rambling affair caught a confusing identity crisis mewhere between modern ft, traditional barn, ranch use and Shingle Style cot- ge. Two wings—one for bed- oms and the other for an -in-one living room, dining om and kitchen—angled off m a center that did not hold: here was nothing welcom- g," says Stern's partner in arge, Randy Correll. "You d to figure out where the nt door was."

It was a house with plenty of uare footage and volume but magic. It lacked character d focus; the composition was ak and the moldings thin. he cumulative effect was that 20 acres of scrub oak for- t, it didn't have the presence carry the site—not enough chitectural stature for the read. "Often we just recom- end taking a house down, t this one was a relatively w structure, from the late 80s or early 1990s, and it med criminal to demolish says Correll.

"We liked the footprint," s the wife. "And we saw the ential. It had a great room with a big kitchen. I thought Bob could make it into a Stern house. I've admired his work for years."

However, the deep make-over required more than a quick stroke of a magic pencil. It took three years and three phases to complete, with time out for the summers that the couple and their children, two dogs and cat spend here. The bedroom wing was the first to be remodeled, then the living room wing, and finally the entrance in between, which the architects expanded to include a second floor.

The result is a generous, white-trimmed Shingle Style house with wings that hold the site while bracketing a two-story entrance structure, very much a house within a house. The entrance is no longer a weak hyphen between parts but a boldly detailed centerpiece that binds the composition together in a clear hierarchy.

Stern and Correll started the transformation by reorganizing the great room into discrete units. They borrowed space from the end of the barn-like interior to create what Stern calls a "proper kitchen" closed off from the living area. Off the kitchen, they added an octago-

Robert A. M. Stern Architects and G2 interior designers remodeled a couple's house on Martha's Vineyard. ABOVE: The entrance hall, which was wholly reconceived, was given a floor of limestone and terra-cotta, from Paris Ceramics. The Japanese bronze vase is from Marvin Alexander. OPPOSITE INSET AND OPPOSITE: The old and new façades.



ABOVE AND RIGHT: The living room, made symmetrical with the addition of a doorway in the fireplace wall, received a Colonial Revival carved mantel and paneling. Fireside chairs, John Boone. Sofa and chair fabrics, Rogers & Goffigon. Drapery fabric, Bergamo. Low table, Lorin Marsh.

nal dining room, with windows fanning 270 degrees across the landscape, offering a view of a new pool and poolhouse. The architects tied the dining room, living room, entrance hall and adjacent library together with doorways that open one space into the other in a gracious processional sequence. Each room is separate, but the lineup confers the sense of a whole greater than the sum of the parts.

Beyond the reorganization, the architects systematically tuned up the details. In the living room, they designed a new lining of wall-to-wall paneling at one end, centered on the fireplace, at a height that gives the tall room a second, more intimate scale. The white woodwork also lends a traditional, more formal character to the room as it recalls the historic homes of nearby Edgartown. The architects made the front windows and the French doors that face the rear porch wider and taller, opening the space to the outdoors. They also expanded the rear porch




AFTER

BELOW AND LEFT: The kitchen and the dining room. Stark shade silk and dining room sheer. Waterworks backsplash. Siematic cabinetry. Sub-Zero refrigerator drawers in island. Viking range and hood. McGuire stools, with Edelman leather. Dining table, Profiles. Sconce, Marvin Alexander. Chair cushion fabric, Jim Thompson.



so that in the summer it works as a second living room. The strong, continuous line of the low porch acts as a visual plinth unifying all the sections.

With the deep, classically disciplined moldings, Stern and Correll elevate woodwork to the status of architecture. But the architects also leave room for other arts. The wife, who started summering on the Vineyard a generation ago, before the birth of her children, was familiar with the rich tradition of crafts on the island, and she invited local artisans to create a decorative subtext within the house. Two fireplaces were composed by the noted Vineyard stone artist Lew French, with stones and slate arranged in different patterns, from whimsical to geometric. Margo Datz, a muralist, painted landscapes. The San Antonio firm G2 designed informal interiors with roomy sofas and big armoires that domesticate the scale of voluminous spaces.

But the pièce de résistance, the place where the architects really came into their own, is the entrance, where they recast the whole house. "It was our one key move," says Stern. With a taut and erudite interplay of columns, pilasters and window trim under a gambrel roof with dormers, the new entrance is intriguingly dense and complex.

Guests now know where the front door is, and the generous entrance hall, with its beam ceilings, greets them

BELOW: Part of the new two-story addition, the study has a circa 1790 French mantel and trumeau, from John Rosselli. Access to the room is provided by a secret passage below the stair or from the library via the terrace. Stark carpet. Chandelier, Marvin Alexander. Floor lamp, John Boone.





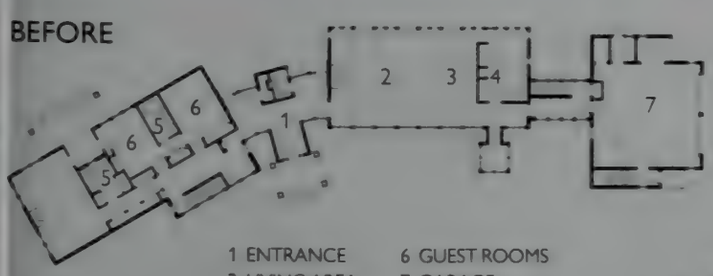
ABOVE: The second-floor landing, just off the master bedroom, is illuminated by a skylight and a clerestory. ABOVE RIGHT: In the master bedroom, detailed millwork gives the space architectural distinction. Drapery linen, Bergamo. Floor lamp, John Boone. OPPOSITE: The first-floor plans, then and now.

with some pomp and much circumstance, while directing them to the living room, the library opposite, the porch and a wide lawn edged by forest. A curving staircase winds languorously upstairs to a new master bedroom that acts as a retreat for the wife. "When it gets too busy downstairs in the dining room at breakfast, I take my coffee upstairs and read, often on that very private terrace off the bedroom."

For all the current sloganeering about thinking outside the box, there are those architects who prefer to stay within the box and make the most out of received architectural wisdom. Stern, known for honoring historical context, respects the box and its traditions.

But what distinguishes Stern's boxes from others is the masterful woodwork and trim that animates his hous with detail, scale and wit. the couple's Martha's Vin yard residence, he took an mic moldings and made the graphic and crisp, like t starched cuffs and collars a white dress shirt. Mies v der Rohe said that God is the details, but Stern gets mo specific, demonstrating that t Deity resides in the moldin and trim. □

BEFORE



AFTER



1 ENTRANCE
2 LIVING AREA
3 DINING AREA
4 KITCHEN
5 BATHS
6 GUEST ROOMS
7 GARAGE
8 LIBRARY
9 STUDY
10 TERRACE

First Floor

The architects made the front windows and the French doors that



AFTER

ear porch wider and taller, opening the space to the outdoors.







Top and Above: Surrounded by gardens, the expanded, redesigned pool-house—the design of which echoes that of the house—has a screen porch that overlooks the pool. Opposite Inset and Left: At the rear elevation, French doors open the house to private decks and the common space of the garden terrace. White-painted outdoor furniture, Weatherend Estate Furnishings.

Discoveries by Designers





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Perfect Blend

A new Los Angeles companion to Eric Thévenot's decade-old Paris shop, **Blend Interiors** features new designs from the owner-designer alongside midcentury pieces, industrial items, antiques and accessories. Ceramics by Jean Lurcat, andirons by Adnet and a set of 1940s champagne flutes from Biot, in the south of France (right), are in the mix.

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Above, a pair of Napoleon III chaffeuses in the window

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Shanghai Accord

TWO ADJACENT HOUSES FIND COMMON GROUND IN THE OLD FRENCH CONCESSION DISTRICT

Architecture and Interior Design by Chang Bene Design
Text by Susan Sheehan/After Photography by C. Z. Chai and Bao Shi Wang

Very rarely are architects and designers asked to combine two adjacent ramshackle early-20th-century buildings into one sleek 21st-century residence, but that was the felicitous commission that architects Shirley Chang and B. Christopher Bene, of the Hong Kong–based firm Chang Bene Design, received from a Chinese businessman.

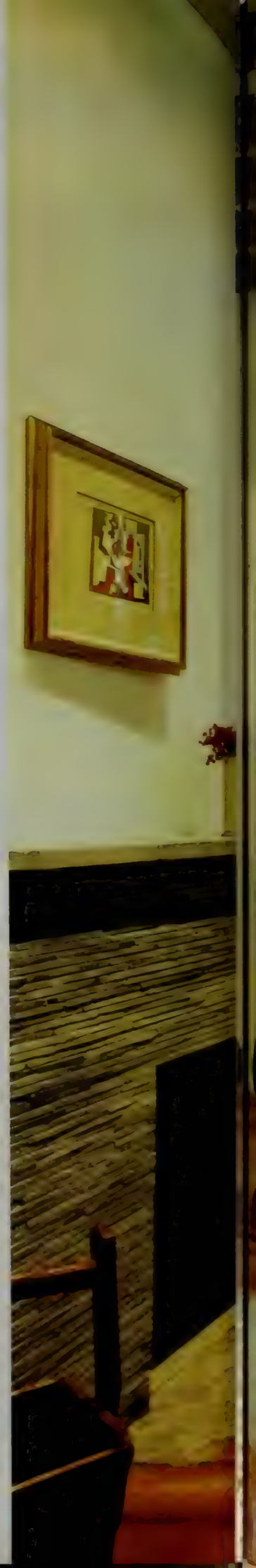
The larger of the two-story stucco buildings in the leafy former French Concession district of Shanghai had been a modest three-bedroom residence. Its wood floors and doors, plaster ceilings, small windows and steep staircase appeared to be suffering from terminal fatigue. A store had occupied the first floor of the neighboring building; a spiral staircase had once led up to a loft.

The challenges were many. The smaller building, for example, was two feet lower than the house next door; its floor would have to be removed and raised. Interesting opportunities presented themselves, however: A six-foot-wide gap between the buildings could be used to connect



BEFORE PHOTOGRAPHY AND PLANS COURTESY CHANG BENE DESIGN LTD

"Our brief was to combine two 1920s stucco houses and make them one," architect Shirley Chang says of the residence she designed with her partner, B. Christopher Bene, in Shanghai. TOP: A plane tree shades the street elevation. ABOVE AND RIGHT: The two uncovered and restored the wood beams in the living area. A Picasso lithograph is above the mantel, and one by Miró is on the window seat. The Coconut chair is by George Nelson.

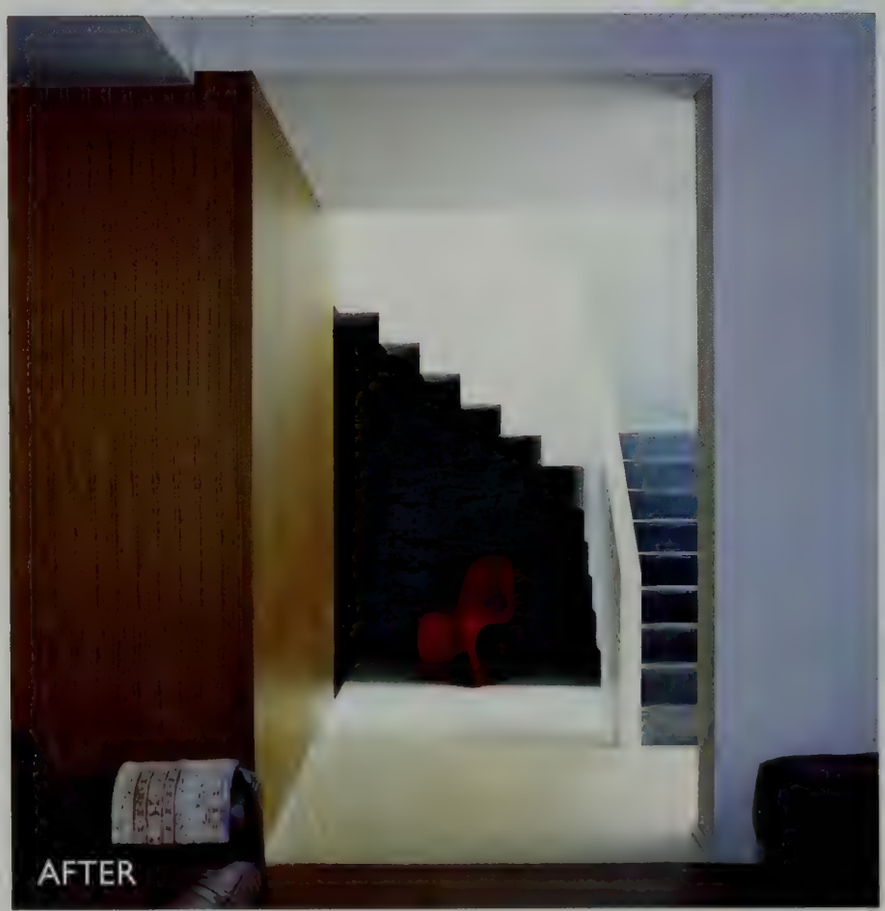



AFTER

"The real architectural intervention was the stair tower," says Chang. "We weren't interested in doing historical preservation work here. We wanted to build a house for today."







TOP LEFT AND ABOVE: The architects constructed a stair tower in a six-foot-wide gap between the houses. "It links the two buildings and the major spaces," Bene says. Natural light flows in through a skylight above. A Verner Panton chair is on the terrazzo floor. TOP RIGHT AND RIGHT: In the dining area, new Shanghai-style steel windows, their frames painted black, open onto the garden terrace.

the two, and after a significant amount of both razing and raising, the combined new residence has a larger and more elegant entrance hall and a dazzling stair tower that joins the new and old structures horizontally and vertically.

"The real architectural intervention was the stair tower," says Chang, who was in charge of the renovation. "We weren't interested in doing historical preservation work here. We wanted to build a modern house for today." The new black-granite steps are wider than the original ones and have lower risers, making them at once more aesthetically pleasing and easier to climb. A white-lacquered rail is set against a backdrop of gray brick. "Many buildings in Shanghai were built with gray brick, and we found a good amount of it when we tore down the walls of the old house," Chang explains. "I thought the bricks were beautiful, so I used them on the wall in the stair tower." She had them laid on their sides. With the thin side exposed, they were stable and required a minimum of grout, and she favored the dry-laid look.

On the hall's terrazzo floor, which is composed of small pieces of white marble laid in pale green cement, is a solitary red Verner Panton chair she selected for its color and style: It is a bolt of color and makes the graphic statement Chang wanted for a staircase she describes as "a piece of functional sculpture."

The gap between the two buildings had been covered with a corrugated-fiberglass roof, which the architects had


AFTER


AFTER

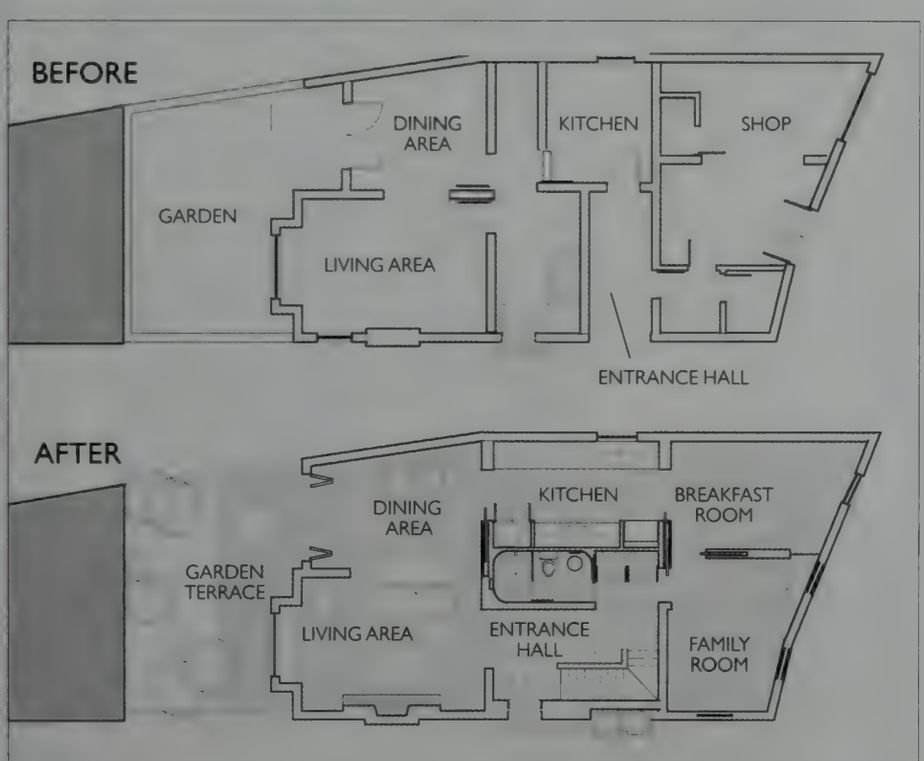


removed and replaced with a 90-degree skylight, or lantern, with one vertical plane of glass and one horizontal one. "Shanghai's weather from November to April is gray and drizzly," says Chang. "The lantern lets in welcome light. When I first saw the house, I took inventory of its assets, and one of them was a plane tree. Until we installed the lantern, you couldn't see the tree. Now it's visible and forms a green canopy, shading the stairwell during Shanghai's hot summers."

The entrance hall leads to a simple living/dining room with a new walnut floor. ("We chose it because it is less traditional and less yellow in color than the wood normally used in Shanghai," says Bene.) When Chang and Bene removed the plaster ceiling, they discovered original wood beams, which they left exposed. A new window seat overlooks the garden. Simple furnishings decorate the space, including an iconic George Nelson Coconut chair, which faces a leather sofa. Near it are a stripped-pine dining table and a set of upholstered chairs. New doors open onto a garden. The small kitchen was demolished and replaced with a state-of-the-art kitchen and a breakfast room that extend into the former shop.

Chang and Bene then reconfigured the second floor. In the master bedroom, they opened up the ceiling to create a double-height space out of a previously unused attic. A staircase goes up to a loft study and a roof terrace. The sunken tub in the master bath, formerly part of a bedroom, is topped with a domed skylight.

"The house is really about intimate spaces—vignettes, not panoramas," Chang says. "We tried to provide the occupants with glimpses of trees and sky and a slit of sunlight here and there as they move through the house, and that's what we captured in this project." □

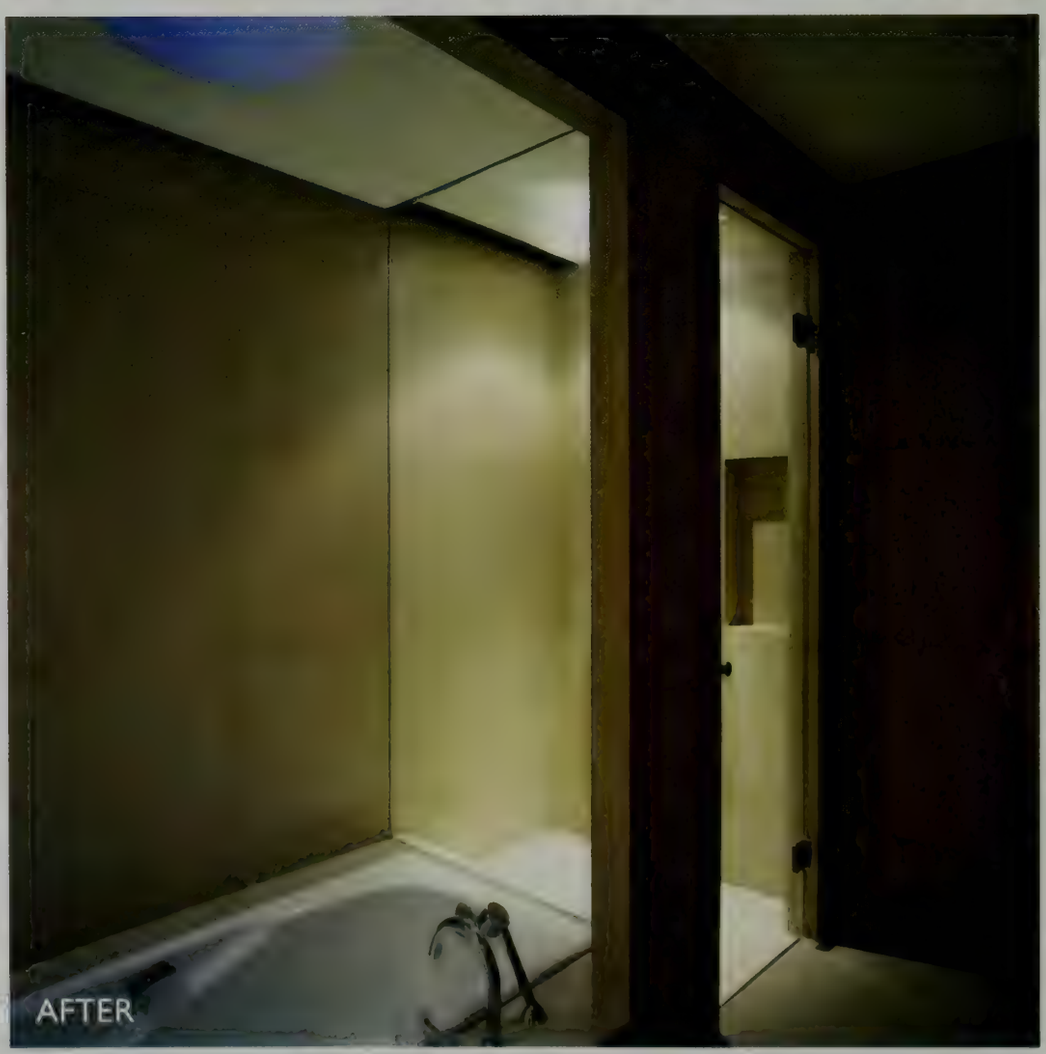


ABOVE: The first-floor plans show how the former shop was integrated into the house. "The kitchen forms the core of the house, and the rooms around it are opened up to create a spatial flow," Chang says. TOP AND LEFT: The stepped ceiling and walnut cabinets "give the kitchen a strong, linear character," Bene says. A Chinese table and stools furnish the breakfast room.

The sunken tub in the master bath is topped with a domed skylight.









TOP RIGHT AND RIGHT: Chang opened up the ceiling in the master bedroom to create a double-height space. "I thought of it in a rather austere manner: simple furniture and a balcony—there was no need for embellishment," she says. A Mission-style chair and ottoman are at left. TOP LEFT AND ABOVE: "The master bath was planned architecturally; there's a shower compartment, a sunken tub and a skylight illuminating it from above," she says.

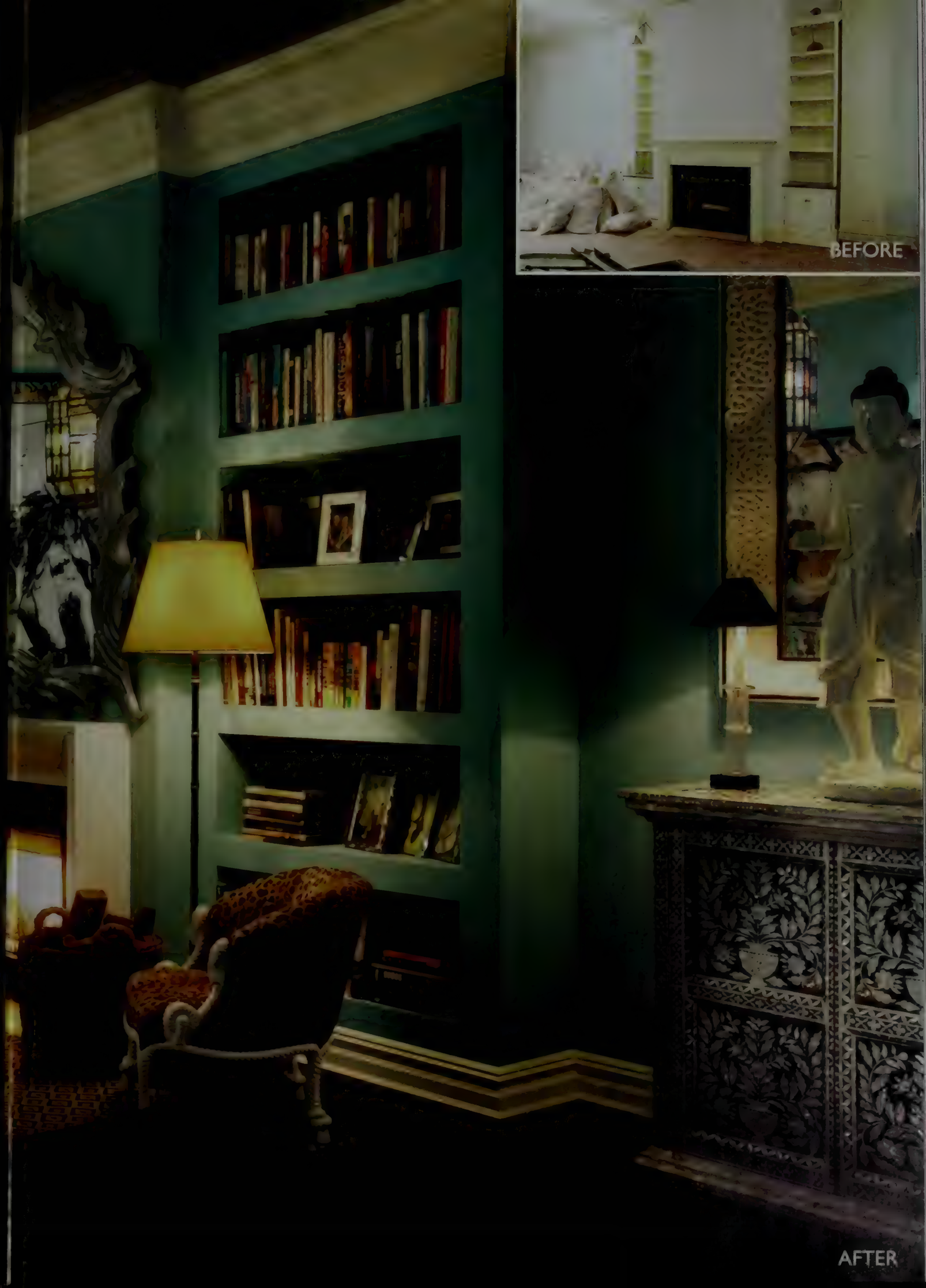

AFTER

Bold Move in New York

PLAYFUL COMBINATIONS BRING A SPIRITED FEEL TO A GREENWICH VILLAGE APARTMENT



In a striking redesign of a couple's Greenwich Village apartment, designer Thomas Britt melded comfort and exoticism. The Peter Beard work in the living area "was my kickoff," Britt says, for the mirror above the mantel that he and associate Valentino Samsonadze made out of Thai *chofas*. Moroccan lanterns hang from the ceiling, which was papered and lacquered in silver. Clarence House leopard and brown fabrics. Steel vases from Karl Kemp; Jacques Adnet floor lamps from Bernd Goeckler Antiques.


BEFORE
AFTER

Architectural Design by Peter Napolitano
Interior Design by Thomas Britt, ASID
Text by Penelope Rowlands
Before Photography by Billy Cunningham
After Photography by Scott Frances



The wife, says Britt (above), was raised in residences of his design, so she "grew up with a very visionary vision." She and Britt were in accord about how to achieve the eclectic look she wanted. "There wasn't a lot of deliberation," she remarks.



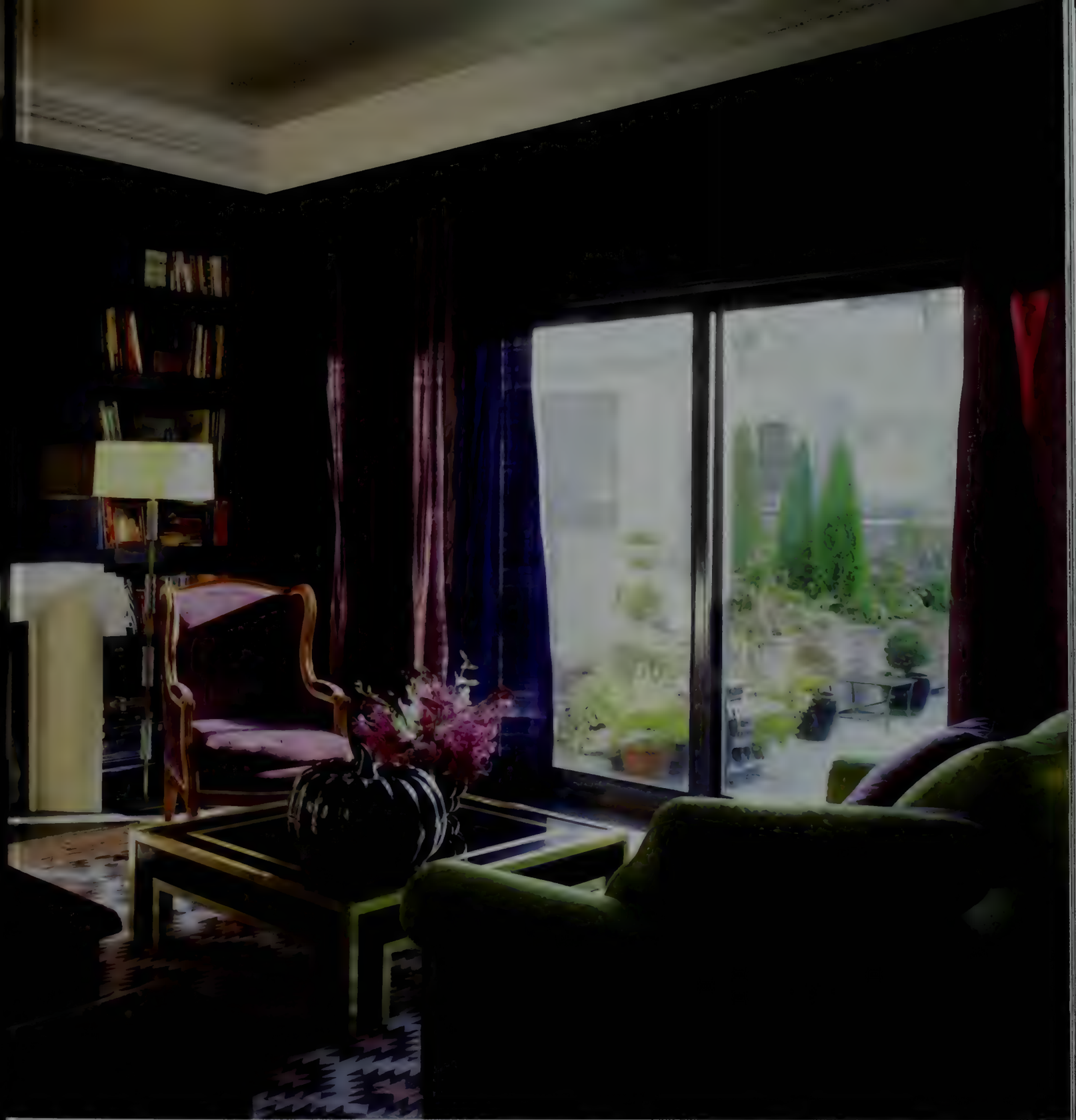


It sort of makes you blush a little bit," the client says, teasingly, of the 2,700-square-foot apartment she and her husband share in New York's Greenwich Village. But, truly, blushing is the least of it. The living and dining area alone, with its 14-foot-high ceilings, arresting palette and mural-size art, is more likely to stop a visitor in his tracks.

Which is just the effect they hoped for. "What's really cool about this apartment is that it's inspiring," she adds. "You don't get bored with it. It's cheery and exciting. The color and everything are invigorating." Having grown up in a similar environment—the vivid hues, the leopard-print fabrics—she couldn't imagine living any other way.

In fact, she'd known "since I was born," she jokes, that, like her father before her, she'd one day commission Thomas Britt, the venerable New York interior designer, to create her first home. "It wasn't even an issue. Tom isn't my uncle, but he seems like my uncle—he's just always been in my life. We have such great synergy," she remarks. Since her parents have lived in Britt-designed houses for the length of their marri life together, she knew exac what to expect. "Tom alwa decorates in really bright c ors," she says. "We're not family that's afraid of color."

In his long career, Britt h designed the interiors of so very grand homes; his client l is extensive and distinguish He's certainly seen his share unlimited budgets. And wh



is wasn't the case here, it dn't diminish his pleasure in e task. "She's a kid," the de- gner says of his client, fondly. She's got it! That girl knows hat she wants."

Britt, working with architec- ral designer Peter Napolita- , of his office, dramatically nade the residence: "We tted the place," he remarks. hile the floor plan remained essentially unchanged, much of the loft's detailing, including awkward-looking mantelpieces, plastic crown moldings and "rinky-dink cabinets and cupboards," in the designer's words, were replaced. And a 400-square-foot penthouse room was added.

The designer collaborated with another associate, Valentino Samsonadze, on the interior: "We literally cooked this up together," he says. Given the budget, the decision to use vivid colors was as much a strategic choice as it was an aesthetic one: "We sort of faked it a little bit with color," the client says.

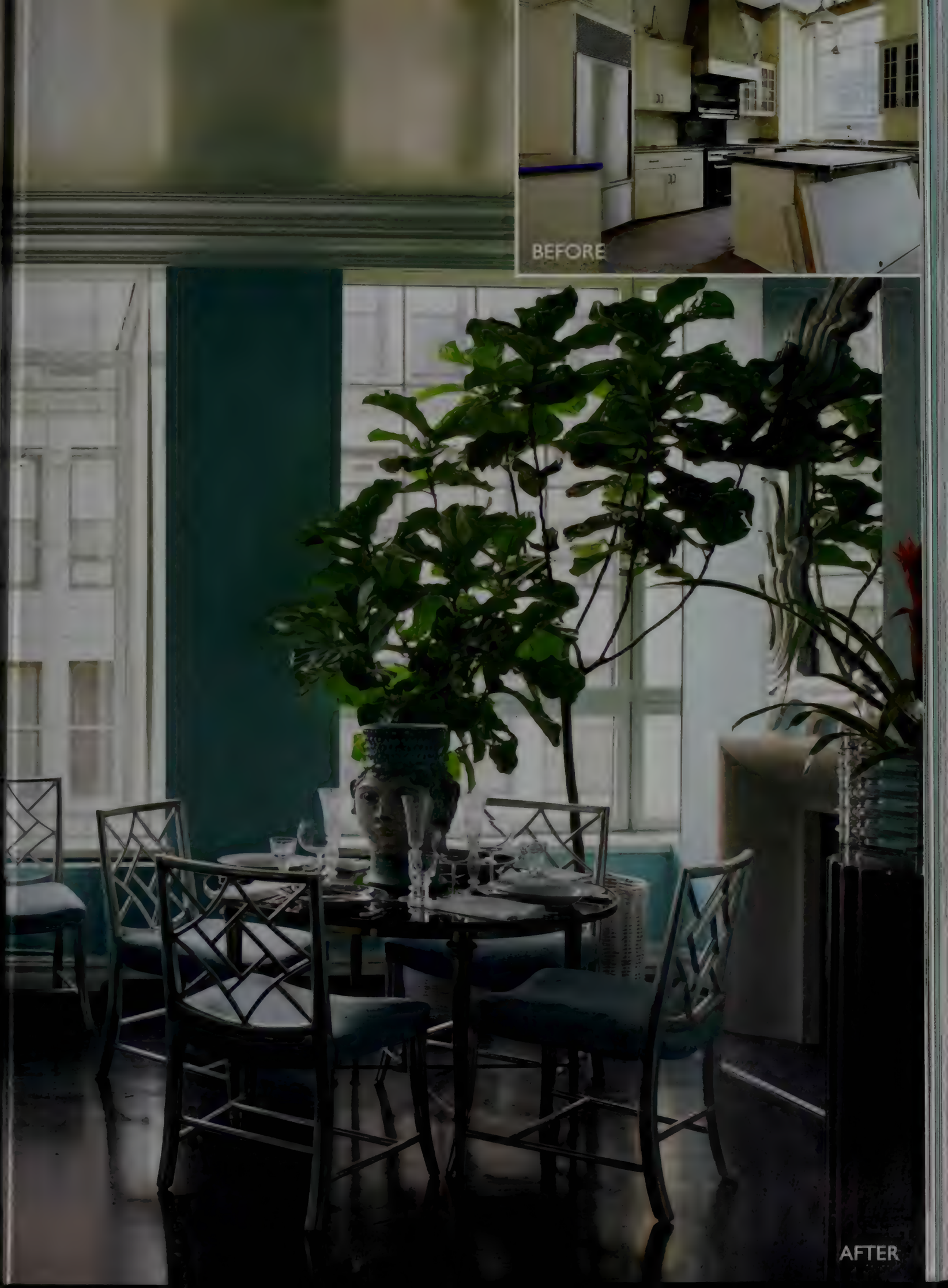
For the living and dining area, she and her husband wanted a space they could truly live in. "We didn't want it to be

Opposite Bottom and Above: To accommodate a new, 400-square-foot penthouse study/screening room, architect Brian Smith moved a water tower. The décor displays "the high glamour of the lady of the house," says Britt, who designed the sofa. He bought the dhurrie in India. The garden was created by landscape designer Matthew Moynihan. Low table by Toni Facella Sensi and Italian sculpture, Amy Perlin Antiques. Floor lamps, Karl Kemp.



The kitchen and dining area were made less "raw and open" to the adjacent living area, says architectural designer Peter Napolitano. The palette and repeated elements, such as the lantern and the mirror, help maintain continuity. The elongated custom cabinetry plays off the large windows. Table and acrylic pots, H. M. Luther. Clarence House chair velvet. Vase in window, Bernd Goeckler.

"We wanted it to be formal but comfortable, nothing too precious."


BEFORE
AFTER





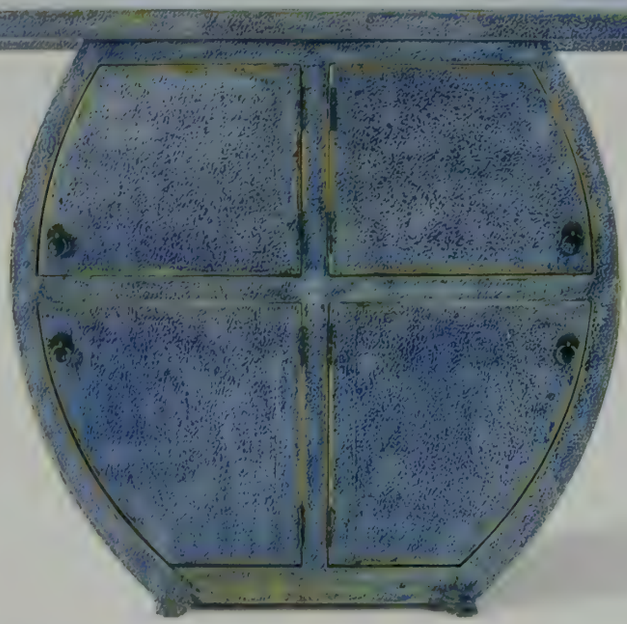
ABOVE AND LEFT: The master bedroom. "To create a light feeling with an undertone of fantasy," says Britt, he used a patterned paper, from Brunschwig & Fils, on the walls and ceiling. Stark carpet. Headboard, bed crown and skirt fabric, Cowtan & Tout. Manuel Canovas canopy fabric. Chest, Bielecky Brothers; screen, Amy Perlin; chairs, Maison Gerard.

a stage. We wanted it to be formal but comfortable, nothing too precious." They toyed with the thought of coral for the walls before settling on aqua, which was "so much moodier at night," she says—even more so after Britt paired it with the ceiling, which was papered and lacquered in silver. The leopard-print accents, which she couldn't imagine living without, take the form of sofa cushions and tub chairs. Even the sisal carpet, with its tiny geometric pattern in natural and brown, would make any visiting cheetah feel at home.

Two majestic Peter Beard photographs, of African scenes, dominate the room. The upward thrust of the trumpeting elephant in one of the works is echoed in a pair of striking mirrors above the fireplaces; Britt and Samsonadze created them out of *chofas*, hornlike finials that rise up from Thai temple roofs. Both Britt and the client wanted these to run full length, eliminating mantelpieces altogether, until the husband, a traditionalist in matters of the hearth, demurred. "He grounded us a little bit when it got too crazy," his wife comments.

continued on page 196

Discoveries by Designers





Chinese, Please

For a never-ending supply of Chinese antiques, designers—among them **Samuel Botero**—head to **China Antique Furniture**. The 20,000-square-foot, fully stocked showroom has the distinction of being North America's largest direct importer of antique Chinese furniture. A side cabinet (above) in a blue-crackle-lacquer finish and a Ming-style red-lacquered armoire (right) are two contemporary pieces.

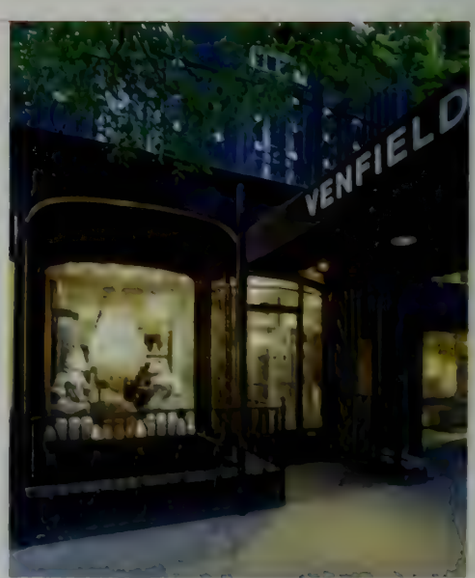
China Antique Furniture Inc., 45 W. 25th St., New York, NY 10010
212-691-1683; www.chinesefurniturecollection.com



Uptown Delights

Venfield's second location, on East 60th Street, showcases Murano glass (left) and sleek satin upholstery. **Stephen Shadley** says of Greg Ventra and Mark Field's pair of shops, "Uptown there's an array of vintage chandeliers and sconces, while downtown, a more intimate atmosphere features case pieces and additional lighting."

Venfield, Inc., 227 E. 60th St.
New York, NY 10022
212 588 9436; www.venfieldnyc.com



Carleton V

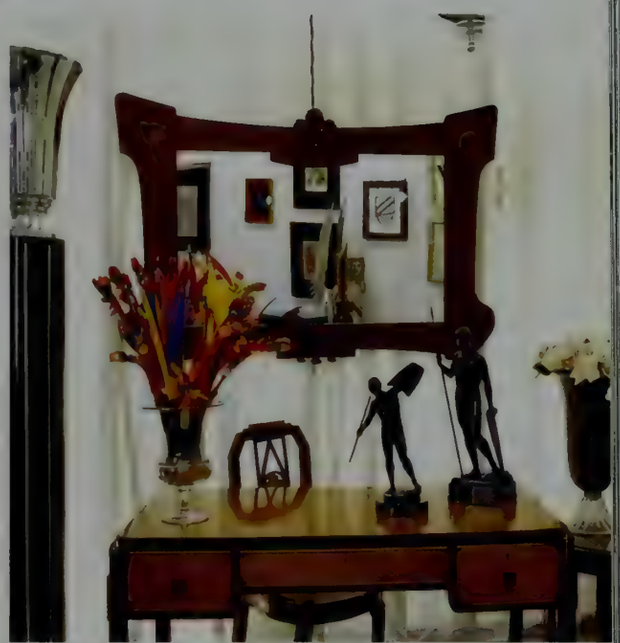
A linen-and-jute print, ***Bolton Scroll***, from Carleton V (212-355-4525), has a companion wallpaper. Among the five colors are greige (shown), antique yellow and dusty pink.



Bellacqua Beauty

Brazilian-born Alessandro David's Los Angeles shop **Bellacqua** is a cultivated mélange of periods and styles. From a French Art Déco sculpture of a leopard (above) to a Vienna Secessionist mirror, circa 1905 (right), David selects only the items he finds beautiful. He is fearless in his hunt for objects and in mixing feathers from Brazil and African baskets with Baroque and Bauhaus pieces.

Bellacqua Antiques and Fine Arts
638 N. Robertson Blvd.
Los Angeles, CA 90069
310-659-5655; www.bellacqua.com





Center Stage

Among the high-quality 17th- through early-19th-century furniture at **N. P. Trent Antiques** in West Palm Beach, Florida, is a Russian Neoclassical center table. The circa 1820 Karelian-birch table has ebonized drops at the tips of the draped frieze and ebonized rings on the hexagonal fluted support.

N. P. Trent Antiques, 3729 S. Dixie Hwy.
West Palm Beach, FL 33405; 561-832-0919
www.nptrentantiques.com

For over 18 years N. P. Trent Antiques has emphasized classic and unusual items.

continued on page 176



Tales of a Tuscan Farmhouse

A CAREFUL RESTORATION BRINGS A 15TH-CENTURY STONE RUIN INTO THE PRESENT

Architectural Design by Paolo Mariotti
Interior Design by Mark Long Fletcher
Text by Christopher Hall
After Photography by Mario Ciampi





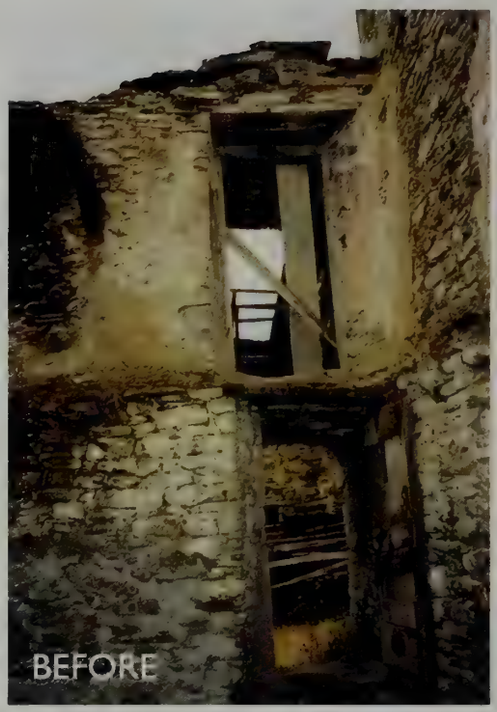
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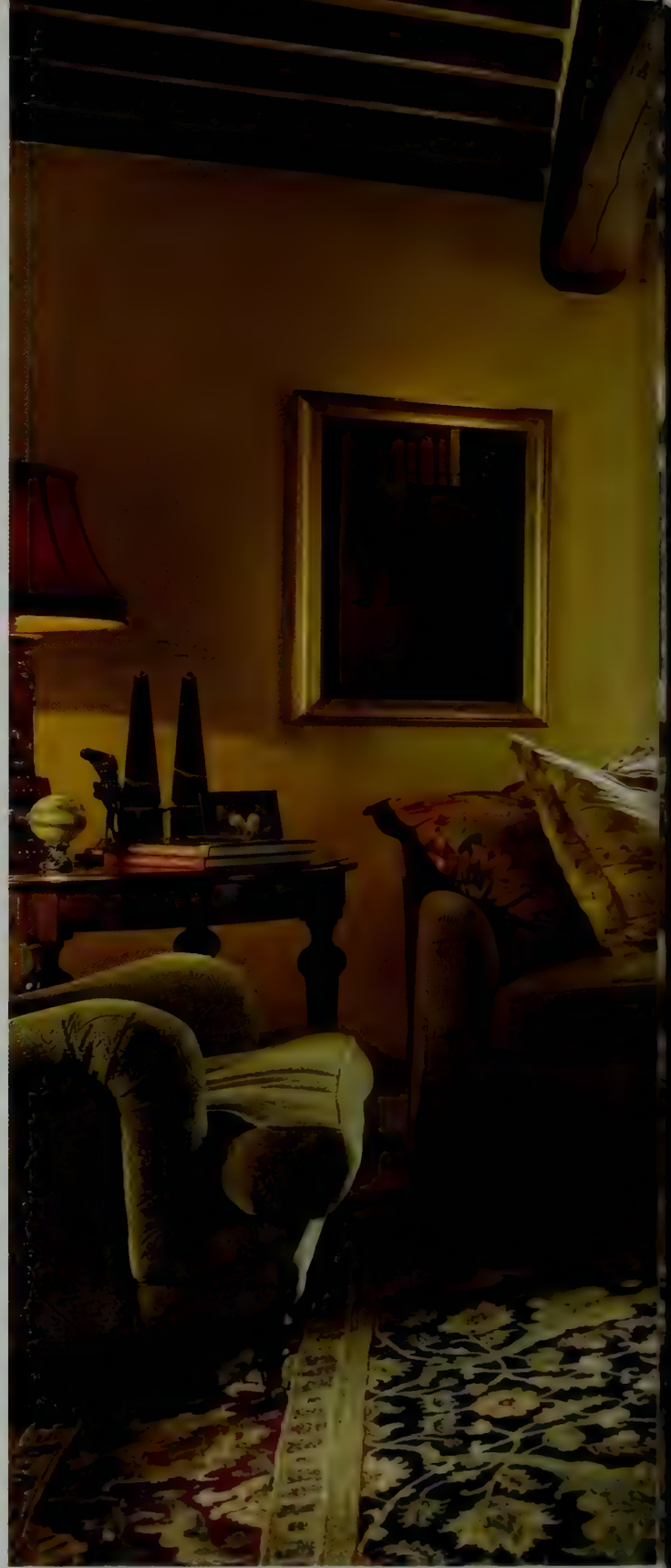
BEFORE PHOTOGRAPHY COURTESY MARK LONG FLETCHER



INSET AND LEFT: "Our goal was to build a home that our family could use for generations," says one of the owners of a 600-year-old abandoned farmhouse near the Tuscan town of Anghiari. With the help of Nicholas Risley, who specializes in restoring historic Italian farmhouses, the ruin was transformed into a handsome villa while retaining its authenticity. TOP AND ABOVE: The main and second-floor entrances.







ABOVE LEFT AND LEFT: The entrance hall and stairway. Tuscany's strict antiquity laws limit alterations, so not even a window could be moved durin the rebuilding. ABOVE: The living room. Mark Long Fletcher, of Dallas-based John Phifer Marrs, designed the interiors. Sofa fabric from Brunschw & Fils. Bergamo acanthus floral and Robert Allen yellow patterned velvet pillow fabrics. Bench fabric, Schumacher. Chair fabric, Lee Jofa.



It has taken millennia of human toil to create the Tuscany of popular imagination, that orderly, well-tended landscape of vineyards, olive groves nd ancient hilltop villages. But there are ill pockets of this fabled Italian region n it man has not entirely tamed, and the i'd hills outside the walled town of Anhiari, at the eastern edge of Tuscany, are nong them. Deeply forested, they are t me to foxes, deer, porcupines, boars and a scattering of solitary stone farmhouses, including one abandoned structure that caught the eye of a Dallas couple. Looking to make a second home, they set about transforming it into a 6,000-square-foot villa, an odyssey that would take 12 years of planning, restoration and building.

Originally a 15th-century customs station, the simple house of three levels above an animal shelter had been added to over the centuries but had not been occupied for more than 100 years when it went on the market in 1994. "A close friend lives nearby in a restored farmhouse," says one of the owners, "and during our visits with her we fell in love with the area. When she called to say the ruined house down the road was for sale, we jumped at it." Included in the sale were more than 500 venerable olive and chestnut trees on nearly 30 acres straddling a ridge, with compelling views of distant Apennine peaks and the

At the time of purchase, the house had no electricity or plumbing, and the roof and the second floor had partially collapsed.



Tiber River, which flows south to Rome.

At the time of purchase, the house had no electricity or plumbing, the roof and second floor had partially collapsed, and the surrounding land sloped steeply downward. "The initial ruined condition was typical of our other projects, though the finished house was by far the most extravagant we've ever done," says Nicholas Risley, a Tuscany-based English builder who met the couple through their close friend and who has done farmhouse restorations for the past 17 years. Instructions from the couple were to keep as much of the old structure as possible while creating a house with modern conveniences and room for large gatherings of friends and family. Risley worked with local architect Paolo Mariotti, who specializes in surveying and permit expediting. "There are strict laws in Tuscany regulating work on old houses," says Risley, "and they generally forbid changing the way a structure looks on the outside, even to add a window or door. Since this house was deemed a particularly historic property, Paolo had to convince the commune at every turn that the work we wanted to do conformed to the laws. It's a very delicate process."

After a three-year wait for permission to begin, construction took about six years. To gain a space for the kitchen, the dirt floor of the former animal shelter, which had a ceiling height just under five feet, was excavated, and to give more height to the rooms of the upper floors, the roof was raised several feet. In addition to the seismic stabilizing required by the commune, extensive restoration was done to the exterior walls and loggia, often using stones salvaged from other ruined prope ties, and gardens and cascading flagsto terraces were carved from the hillsid The interior was reconfigured to pla the master suite and the living room the main entrance, with guest quarte on the floors above. New construction- garages and a spectacular dining room ar wine cellar—passed muster with the co mune in part because they were built int slope, under a terraced garden, and did n alter the profile of the original house.

To furnish their Tuscan villa and sele finishes, the couple turned to design Mark Long Fletcher, of the Dallas fir



ABOVE: The lowest level of the house was originally a barn with very low ceilings, so the owners dug through solid rock to achieve the higher ceilings. RIGHT: The space is now the kitchen, foreground, and breakfast room. "We wanted to keep as much of the old farmhouse as possible—but we also wanted a totally modern home with every convenience and the space we were used to."





VE LEFT AND ABOVE RIGHT: A second-floor guest room. A 19th-century portrait from Florence
s on the dresser. Beacon Hill fabrics on striped pillow and Euro sham. Kravet fringe on front pillow
chair pillow. Chair, Lillian August. Bed from Milling Road. BELOW: A dining terrace off the kitchen
kes classic Tuscany with lavender, Italian cypresses, trailing geraniums and views of the rolling
's. Sophia, left, and Isabella, the owners' neighbors' dogs, stroll about the trellis-covered patio.



AFTER

PPOSITE: The master bedroom. BELOW AND ABOVE: Local stone was used to match the existing structure, and native ndscaping cues, taken from neighboring properties by the Pistoia-based firm Euroambiente, enabled the sprawl- g grounds to blend seamlessly into their surroundings. BELOW RIGHT: Fletcher enjoys the garden terraces on the wer level of the villa. "The challenge of restoring a farmhouse in Italy is not quite as charming as one is led to believe," otes one of the owners, "but even though the project took years of work, it has become our family jewel."



John Phifer Marrs, who had designed the interior of their Texas home. "I was asked to make it warm, comfortable and livable," says Fletcher, "while keeping some sense of historical Italian connection." Visiting the site about four times annually for a period of three years, Fletcher used a combination of Italian antiques, found in both the United States and Italy, and Florentine custom pieces, like the 16-foot-long inlaid walnut table in the wine cellar. Decorative ironwork—gates, grates and handrails—was fabricated by an Anghiari artisan.

For one owner, the dozen years it took to complete the project no longer seems excessive, given what was at stake. "I had no idea the house would take as long as it did," he says. "But I know that all the restrictions will only help the area in the long run. They will protect the character and charm of Tuscany." □





BEFORE PHOTOGRAPHY AND PLANS COURTESY TEMPLEHOME, LLC

BEFORE

Starting Over in L.A

A 1950S HOUSE IN THE HILLS IS OPENED UP—TO THE OUTDOORS AND A NEW WAY OF LIFE

AFTER

rchitecture by Paul Ashley of TempleHome
erior Design by Xorin Balbes of TempleHome
xt by Peter Haldeman
ter Photography by Mary E. Nichols



signer Xorin Balbes and architect Paul Ashley, of TempleHome in Los Angeles, transmed a Hollywood Hills residence, carving out an airier living space that emphasizes connection between the inside and the outside. OPPOSITE AND BELOW LEFT: To gain able space in the front yard, the team built a glass-paneled retaining wall close to the eet; behind it they put in a pool. They also replaced the aluminum siding on the façade h cedar. RIGHT AND BELOW: New openings in an existing wall along the entrance walk d patio "enhance the area with light, pool views and the sound of water," Balbes says.







My whole philosophy about architecture and space," says Xorin Balbes, "is that there has to be a very strong relationship between the inside and the outside." As a matter of fact, the Los Angeles–based, metaphysically inclined designer subscribes to a number of such tenets, and he is not shy about sharing them. "In order for people and their souls to rejuvenate, there are two things they need to do," he maintains. "They need to feel they're enclosed, and they need to feel expansiveness." And: "Designing is about having all the elements represented—earth, air, fire and water. When things are balanced on those levels, things are balanced inside people themselves." This last pronouncement might even be underscored with a small jab to the listener's chest.

Balbes began formulating his personal aesthetic several years ago—sometime after selling his family's Michigan-based window-covering business and committing himself to "not working until I found something I was totally passionate about." He discovered his calling when he renovated a 1915 Spanish house in Montecito, California, for himself. Since then he has spearheaded well-documented restorations of the neo-Florentine Norma Talmadge estate and Lloyd Wright's neo-Mayan Sowden House in Los Feliz (see *Architectural Digest*, December 2002); partnered with archi-







TOP: Balbes describes the original first-floor plan, a tangle of small rooms, as "all walls with doors." He and Ashley tore down these barriers and added 850 square feet of unobstructed space. ABOVE AND RIGHT: A rear wall in the living room was knocked out, and double-height glass panels were installed.

OPPOSITE INSET AND FAR RIGHT: To enlarge the rooms and accentuate the link among them, the living room was extended to the original footprint of the patio, and the master bedroom was fitted with 30-foot windows to overlook the double-height space. Walker Zanger limestone flooring.

tect Paul Ashley to establish TempleHome, a high-end residential and commercial design business; and is about to launch a national home-furnishings line offering "not just product but a whole philosophy of living." Impressive, considering that less than a decade ago he was unemployed.

A recently completed project in the Hollywood Hills could function as a demonstration house for Balbes's design principles. A couple of years ago, when he and Ashley were in the middle of construction on a small, Japanese-inflected residence, the place next door, an oft-remodeled two-story 1950s box, came on the market. "The house was segmented into lots of little rooms, and there wasn't much connection between it and the outside," Balbes recalls. In other words, it represented an opportunity they couldn't pass up. The partners acquired it and went to work before they'd even finished next door. "The first question," Balbes relates, "was, How do you open this house up?" The short answer: by gutting it and starting over.

The long answer: By sub-


BEFORE
AFTER

"The first question," Balbes relates, "was, How do you oper



ABOVE AND BELOW: "I wanted the entire hillside to be in view from the bed," Balbes says of the master bedroom, which was expanded to incorporate an outdoor seating area. The vases and table accessories are from TempleHome, the designer's line; the 1950s Venetian glass low table is by Conrad Divine.

tracting walls and halls, doors and arches, and adding 850 square feet of unobstructed space. By pushing out the narrow living room and enclosing it with glass sliders on one side and glass panels on the other. By swapping a maze of small rooms off the living room for a spacious family area. By reframing the staircase in glass and opening the master bedroom to both the living room below and the backyard beyond. Outside, Balbes and Ashley built a retaining wall close to the street to double usable space in the front yard and accommodate a small pool.

One of the few vestiges of the original house is the doubl height living room fireplac A variety of textures now pl off the roughness of its Tex shell-stone surround—smoo limestone floors, *wenge*-wo cabinetry, stainless-steel til Clean-lined pieces, many d signed by TtempleHome, he maintain the balance betwe open and contained spac As for the four elements, t rooms are airy, the materia are earthy, and a fire pit at t front and a water feature the rear complement the fir place and pool.

Well before the house w done, it had a new owner—t resident of that small hou



e up?" The short answer: by gutting it and starting over."

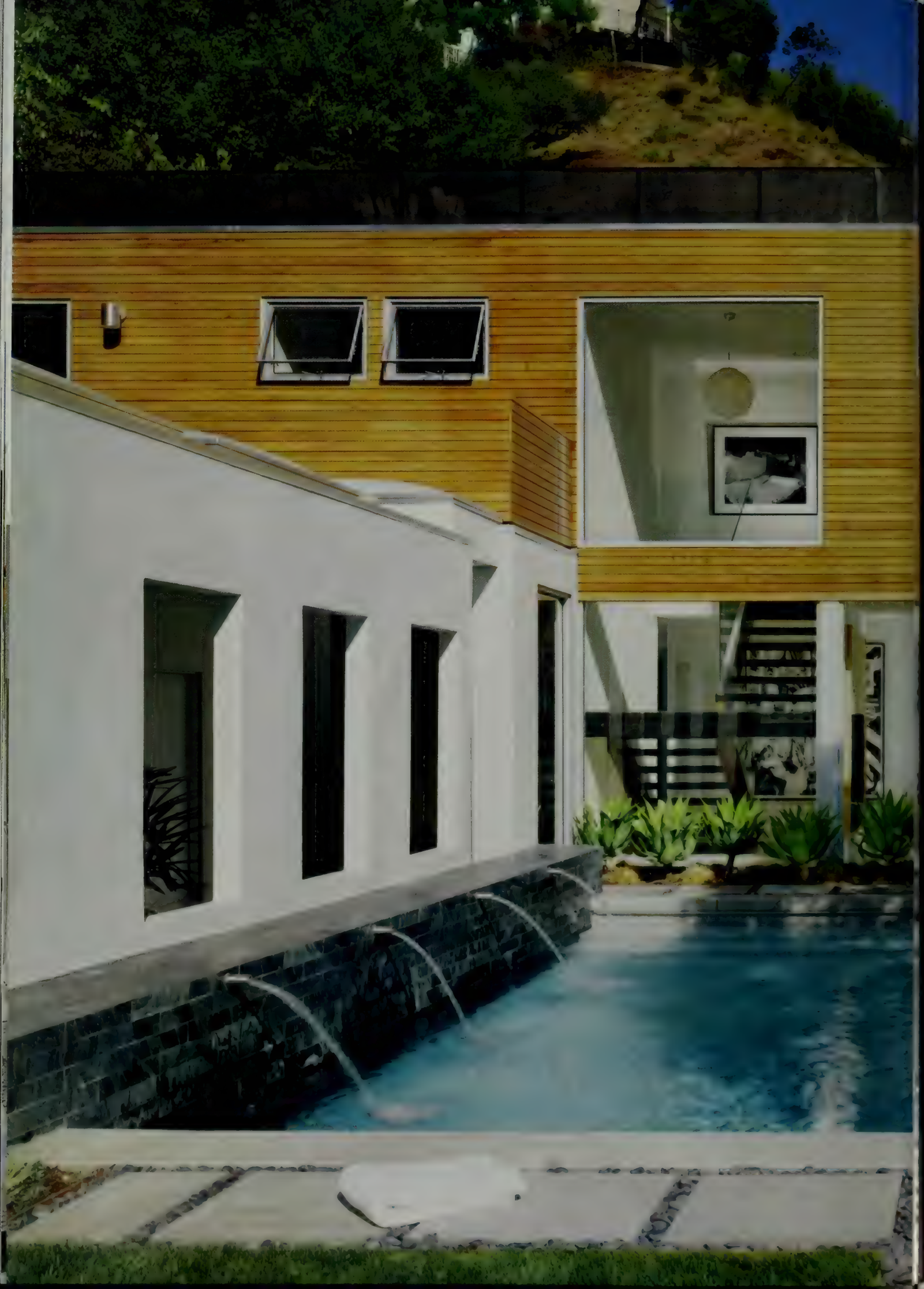


s the residence was being renovated, it caught the eye of film producer Bill ock, who lived next door. An admirer of Balbes's work ("Nothing is too o," he says), Block bought the house. ABOVE AND BELOW: The master bath as updated with glass and marble. Walker Zanger bath and shower tiles.

next door, Bill Block, a film financier and producer (his *Spring Break in Bosnia*, with Richard Gere and Terrence Howard, comes out this winter). "I loved the first house," Block says of his previous Balbes-designed residence. "It was like the perfect penthouse suite. This is more of a house house. It's a similar feeling, though, because of Xorin's taste, which is a wonderful combination of dramatic and conservative." Block had no qualms about starting over—again. "Xorin told me what to do: 'Bring the glass table, a couple of pairs of chairs.' Everything else was new." Everything, that is, but his art collection—the Serra in the new living room; the Warhol at the foot of the stairs; the Bleckner that shares space in the dining room with a photograph by Richard Misrach.

"I always find it interesting who buys my properties," muses Balbes. "It's like I knew their vision in advance. Then they step into it, and it's a very soulful thing." If so, TempleHome is about to give shape to Bill Block's vision yet again. To expand his work space, the team is designing a bold glass cube, accessed by a glass bridge, that will float above the garage—a wall-less office. Talk about indoor-outdoor living. □







BEFORE

"The cedar siding creates a feeling of a monolithic wood box raised and floating above the glass enclosure of the living room below," Balbes says of the new façade. The amplified transparency of the first floor and the stairwell emphasize the view of the concrete-tile patio and the pool with its slate fountain.

AFTER

Discoveries by Designers





Surprises in Store

Cocoon Furniture adds Notting Hill to its list of cosmopolitan locales, which also include Düsseldorf, Marbella and Majorca. The eclectic company designs original sofas and tables (above right) that can be ordered in a particular size, fabric and finish. Antiques and other items from around the world are reupholstered, painted and styled to create one-of-a-kind pieces. Designer clients have included **Nicholas Haslam**, **Laura Hunt** and **David Mlinaric**.

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Spain Event

Among the exemplary works at the oldest antiques shop in Spain, **Antigüedades Linares,** is Francisco de Goya's *The Tauromaquia* (left), plate 14 of 33 in the series. The shop is exhibiting at the Palm Beach Fine Art and Antiques Show, February 3–11, 2007.

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From the Umayyad period, a capital from Cordoba, Spain

Inside Hyde

Hyde Park Antiques celebrates its 40th anniversary with a book, *Classic English Design and Antiques: Period Styles and Furniture*, with a foreword by **Mario Buatta**. The volume features antiques of interest, among them a rare bureau-bookcase (right), circa 1705, with a "mulberry" veneer—a burl maple or sycamore stained to imitate tortoiseshell.

Hyde Park Antiques, 836 Broadway
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Above, a massive table (one of a pair) by William Kent, circa 1730

Brunschwig & Fils *Squiggles*



The Kirk Brummel Collection for Contemporary Living at Brunschwig & Fils (800-538-1880) includes *Squiggles*. It is available in marigold (shown), sable and jade, in addition to other colors. □



BEFORE PHOTOGRAPHY: JON ELLIOT/COURTESY DESSINS, LLC

Designer Penny Drue Baird remade Michael and Michelle Friezo's Bucks County, Pennsylvania, retreat, embellishing its characterless interior with elegant touches. She anchored the living room with a two-sided settee, from Julia Gray. Beacon Hill drapery and valance fabric. Brunschwig & Fils sofa cotton. A 1790s Gustavian clock is near the fireplace, which is surrounded by a Smith & Watson fender.

AFTER

CHARM, REKINDLED

AYERED WITH TIMELESS DETAILS, AN 1810 FARMHOUSE
PENNSYLVANIA FINDS ITS INNER BEAUTY



Interior Design by Penny Drue Baird
Text by Wendy Moonan/After Photography by Durston Saylor



People make their own luck," runs one old adage. When Michelle and Michael Friezo, a couple living in suburban New Jersey, bought a weekend home in Bucks County, Pennsylvania, they knew they were buying a mere shell: a charming 1810 stone farmhouse that was perfect on the outside and perfectly nondescript on the inside. The rooms were small; the windows were irregular; the ceilings were low; and there was little interior architectural detail.

"Although the main building was charming and the setting idyllic, the interior was a series of awkward rooms, with new additions put on at different times," says Penny Drue Baird, the Manhattan interior designer. "The house needed to be rethought so that the rooms flowed into one another. We also had to put back the things that were missing, like moldings and beams."

The Friezos had full confidence in Baird, who years earlier had decorated their first house, room by room, when they were newlyweds. They still happily occupy that house, now with their two teenage children. During the week, Michael Friezo, an investment banker, commutes to Manhattan. On weekends the family enjoys sports: jogging, fishing, hiking and kayaking.





TOP: The front entrance. Set on eight acres, the 1810 farmhouse is "in real country," says Baird. "It's surrounded by farms. Then there are the deer and the wild turkeys." ABOVE AND RIGHT: The dining room, added by a previous owner, was harmonized with the rest of the house. A faux-brick wallcovering and wood beams lend warmth. Ralph Lauren Home chairs. Stark drapery floral; Kravet stripe. Carlos de la Puente sconce. Elizabeth Eakins rug.



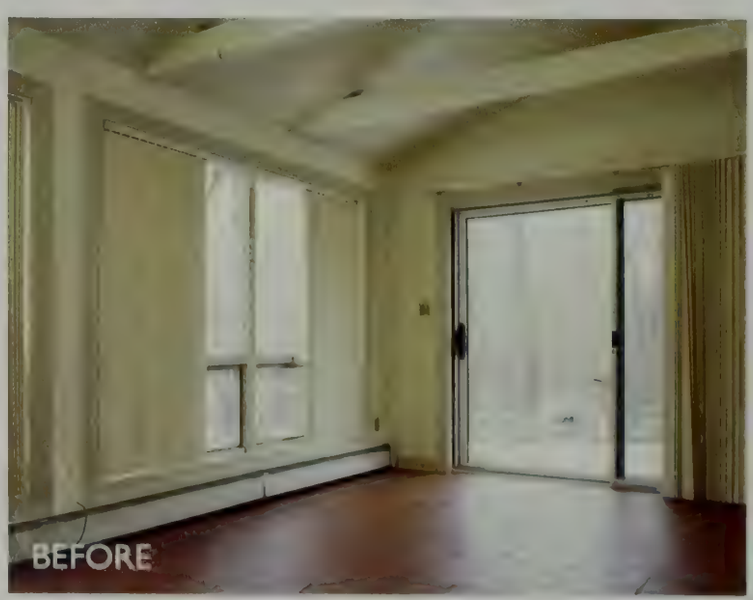


After buying the weekend house, the Friezos presented Baird with a few requests. "We wanted to feel like a family here," Michelle Friezo explains. "I love to cook and to have our relatives visit. We wanted our kids to spend a lot of time outside."

Baird knew what to do: "I wanted the interior to be as charming as the exterior," she recalls. "My work is not that intellectual," she continues. "It's about taking raw space and hearing what people want and then giving it to them."

In fact, what Baird did was magic. The living room, for example, was a designer's nightmare. It's a large room with doors on opposite sides, small windows on two sides, a dark, low ceiling and an off-center fireplace. Baird anchored the room with a two-sided settee, so one group can gather in the middle of the room while others sink into the large, comfortable sofa under the window.

Sophisticated window treatments, a handwoven wool carpet and a few unmatched antiques (a Swedish tall case clock, a chinoiserie low table, a French wrought iron étagère and some English pottery jugs) make for a cozy atmosphere. "I





"Just as you can't stick every girl into the same black dress, you can't do every house in the same style," says Baird (top), who also designed the Friezos' first home. ABOVE: The family room, another prior addition, lacked architectural detail. RIGHT: Baird put in a limestone chimneypiece, imported from France, reclaimed-wood paneling and wainscoting. Stark carpet and ottoman leather.





AFTER

wanted it to be an elegant yet country-style setting for lively entertaining," Baird says. The room is Michelle Friezo's favorite, "especially in the late-afternoon light," she says.

The family room was another disaster: a recent addition to the house, fitted with cheap sliding glass doors. Baird gave it a new fireplace with a handsome limestone chimneypiece and put reclaimed-wood paneling on the walls and ceiling, French terra-cotta tiles on the floor and a thick area rug. A Louis XV chaise longue, a large woven-leather ottoman, an antique wing chair and a wrought iron chandelier from Paris give it Old World charm.

"I'm very easy with the visual part of decorating," Baird says. "When I see a space, I see what it's like when it's finished. It's all about atmosphere."

The dining room, which along with the kitchen was a later addition at the rear, underwent a total transformation to make it look as old as the main house. This involved adding vintage hand-cut beams to the ceiling and a faux-brick wallcovering. Luxurious draperies with striped tops and floral bottoms puddle on the floor. The dark wood gateleg table and the tufted-leather mahogany chairs echo the walnut of the tall buffet. This

continued on page 200



BELOW: Reclaimed beams and *faux-bois* paneling enhance the guest room's restful ambience. The faux-bamboo headboard is 1850s French. Drapery and bench fabrics, Cowtan & Tout. Elizabeth Eakins cotton rug. ABOVE: A pool and lake at the rear of the house. Brown Jordan furniture.



OPPOSITE INSET AND LEFT: The master bedroom. To create definition, Baird nested a smaller headboard, from Julia Gray, inside a larger, freestanding one. Rough-hewn oak beams underscore the country feel. Two 1880s French painted screens hang between the windows. Plaid headboard fabric from Schumacher. Smaller-headboard fabric and pillow stripe, Nobilis. Carlos de la Puente crystal-and-bronze chandelier.



BEFORE PHOTOGRAPHY, PLAN AND ARCHIVAL IMAGES COURTESY ROBERT M. SWEDROE, ARCHITECTS & PLANNERS

The tranquil little Isle of Biscaya, in North Miami's Surfside community, is tucked away on the shore of a magnificent stretch of the Intracoastal Waterway, only a few blocks from the buzz and glamour of the Bal Harbour Shops. There, in 1946, in a section curiously named Normandy Beach, architect Donald G. Smith built a splendidly Modernist residence with a boathouse and a gate lodge in the style that the property's current owner and savior, architect Robert M. Swedroe, modestly calls "Miami Modern (MiMo) with traces of Art Déco."



"It's Miami Modern with subtle Art Déco features," architect Robert M. Swedroe says of the house he shares with his wife, Rita, on Biscaya Island, in Florida, which he renovated. TOP AND ABOVE: A limestone drive wraps around the fountain at the entrance. A steel door with portholes and two new rooftop terraces "give the house an elegant appearance," says Swedroe. RIGHT: The entrance hall "is vertically enhanced by a blue vaulted dome that emulates the Florida sky," he says. *The Great Wall*, 1970, a lead intaglio collage, is by Louise Nevelson.

Miami generally conjures images of Ocean Boulevard with its highly ornamental architectural details aglow with pastel accents. The Swedroe house, on the other hand, with its cantilevered decks, long railings, porthole windows and Art Déco horizontality, has the look of a modern ocean liner. It conjures the surreal glamour of the 1930s resort casinos along the Belgian coast. This is a nautically themed building René Magritte would have loved to paint, perhaps with a steamship sailing out of the living room fireplace.

Four years ago Swedroe set about the complex task of modernizing and restor-

Architecture by Robert M. Swedroe, AIA
Interior Design by Toby Zack
Text by John Loring
After Photography by Dan Forer

A Surfside Serenade

POLISHING DONALD G. SMITH'S DÉCO-INFLECTED JEWEL IN MIAMI YIELDS A MODERNIST TREASURE




AFTER



"We took a minimalist approach in the great room. We selected low-profile furniture with monochromatic fabrics so as not to compete with the water views," says designer Toby Zack. "The space is comfortable, with a simple beauty." Built-in cabinets are set above and below the 600-gallon saltwater tank. A Christine Federighi sculpture and a torso by Stephen Vince flank a sofa. Zack designed the limestone low table.





ing the semi-ruined house. The process, he miscalculated, would take a year. It is still a work in progress.

But Swedroe's vision was clear. The open, airy plan takes advantage of the abundant Florida light. He transformed old ventilation shafts into towering skylights and reconfigured the windows on the terraces into walls of sliding glass. He removed multiple panels on the interior doors to make way for tall, translucent pale blue glass ones.

He also restricted lighting throughout the house to coves, ceilings, skylights and niches, so as not to obstruct the water views. Not surprisingly, there are no view-challenging window treatments. "I hate curtains and rags on windows," Swedroe's wife, Rita, explains.

On the roof, two new terraces provide panoramic views of the surroundings. "This is the highest point in Surfside," says Robert Swedroe. "The Florida sunsets are spectacular, and in the evening it's a great place to look at the stars."

Once Swedroe had reconfigured the bones of the house, he and his wife turned to Fort Lauderdale–based designer Toby Zack for help with the interiors. She shares the Swedroes' belief that rooms should be simple and clean, with minimal furnishings. The couple approved the brown-and-white palette that is a Zack signature.

The nautical theme is evident in the



Top and Left: In the kitchen, Swedroe and Zack installed blue high-gloss metallic lacquered cabinets, from Snaidero, and refinished the marble floor. "It's a state-of-the-art space, with a convection oven, a walk-in pantry and a marble-topped island with a six-burner cooktop," the designer points out. The pair of Toledo stacking chairs are by Jorge Pensi. Refrigerator, Sub-Zero. Above: A 10-foot-long Carlo Scarpa table, surrounded by original Brno chairs by Mies van der Rohe, dominates the dining area. *Undetermined Line* by Bernar Venet hangs at rear. The Zack-designed buffet is from Poggenpohl.



AFTER

great room, where a 600-gallon saltwater aquarium displays a living reef with corals, sea anemones and specimen fish, some of which were collected by Robert Swedroe's son Marc on his many diving adventures. Nearby, low-lying sofas and chairs, in shades of white, are grouped around limestone-topped low tables on a marble floor, all contributing to the sense of being on the beach.

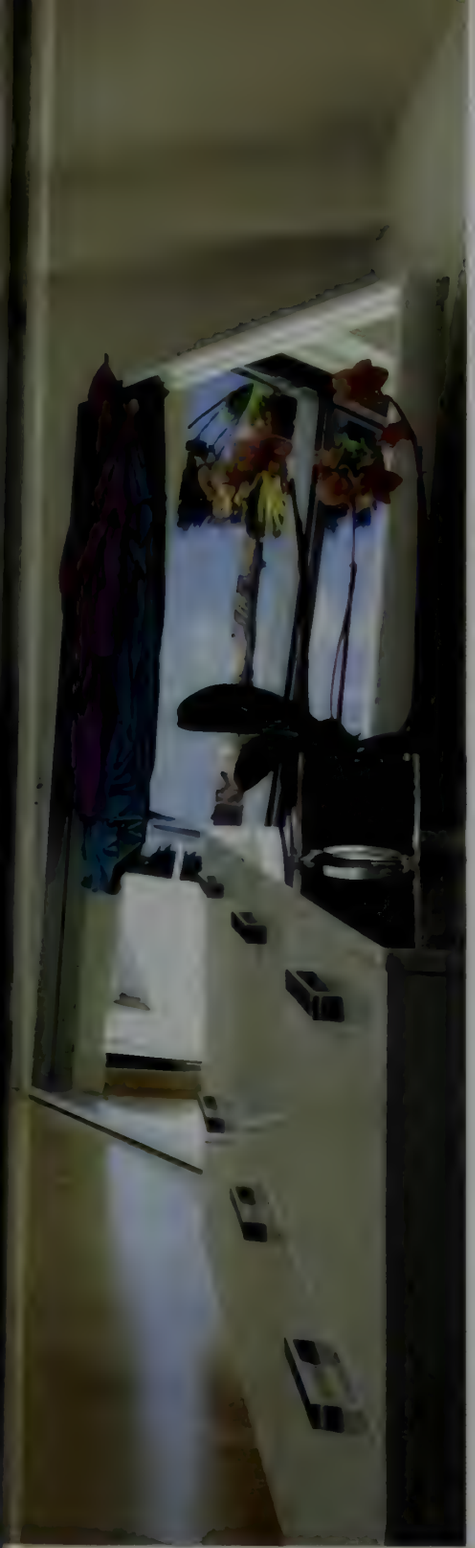
"It's not a contemporary, Jetsons look," Zack explains. "It's Parsons—straight lines, right angles, great finishes, great wood, great stone, great surface quality and a sense of scale and proportion that is the foundation of great design.

"Ten years ago you couldn't find a straight line in South Florida," she continues. "So I created a furniture line. Almost everything in the house had to be custom-made to achieve the look Swedroe wanted.

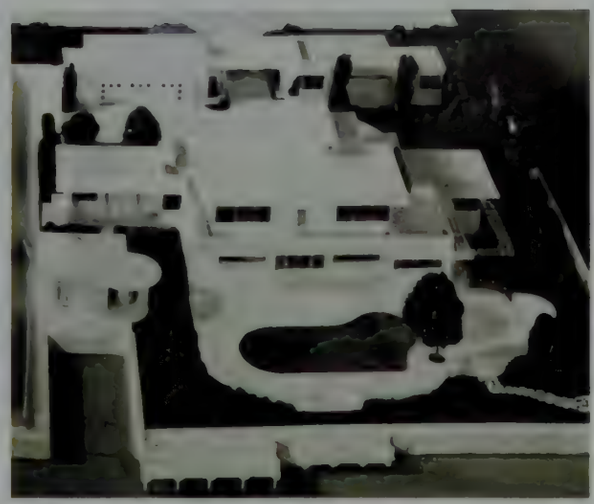
"It's a joy," she says, "to work on architects' houses because they're so tuned in. They understand that successful design has got to be three-dimensional. Many people don't see that. They want everything to stand out, when, in actuality, it's just the opposite—it has to fit in." Th couple's art collection is a good exampl The orchestration of built-ins, art and fu nishings fits flawlessly with the masterfull reconfigured house.

The kitchen adds a bolt of color to th otherwise neutral palette. There, Swedro and Zack installed cabinets finished in blue high-gloss metallic lacquer to ech the ocean outside.

"When people collaborate, the usu course is to design a racehorse and end u with a zebra," he observes. "In this collabo ration we ended up with a racehorse." □











Top Left and Top Right: The house that architect Donald G. Smith designed for August E. Sorrentino in 1946 included a pool, a boathouse, a gate lodge and a garage. *Florida Architecture and Allied Arts* featured a model of the house in 1947. **Above:** Of the first-floor plan, Swedroe says, "We maintained the original character of the house while making it more practical." **Left and Above Left:** The master suite takes up the second floor. "Two bedrooms, a conglomeration of closets and several hallways were transformed into one luxurious space," the architect notes. New glass doors open onto a deck. Victor Pasmore's etching *The World in Time and Space* is above the bed.



This is a nautically themed building René Magritte woul have loved to paint.

LEFT AND BELOW: The rear elevation faces the pool deck. "We installed a large recreation area that includes a kitchen, a barbecue, boathouse and a marina," says Swedroe. The spiral staircase he bu at right "does not block the views from the main living spaces." A John Kearney horse sculpture, made from chrome car bumpers, is left. Tables and chairs from Richard Schultz.



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WINDSOR ON THE HUDSON

ued from page 121

ery bedroom here has a vaulted g, and the lower level accommoa basketball court, an indoor pool, n enormous party room that can be formed into a full-scale theater at rop of a hat or, rather, the click of a n. For all that, you never feel you're e of those hollow, echoing stately es—perhaps because the Cohens are active family (four-children-strong) not even "Twelve Gables" can quite lf. "It's *all* used, *all the time*," Lisa n stresses.

ooking for someone who excelled nglish country house interiors, she Alexa Hampton, the president and red designer of her late father Mark npton's celebrated decorating firm, lp her make the house beautiful as as livable. "We weren't trying for monial rooms or unusable stage sets," npton says, adding, "I've worked on le jobs, including helping my father he 110-room, 70,000-square-foot Blair se in Washington, D.C.—the pres-t's guesthouse—but this is the bigprivate residence I've ever done; yet use of the way we approached it—decing in phases—it was never an overlming project."

Hampton also had a practiced hand in e of the architectural detailing deci-s—such as the barley-twist spindles in amber—or worse, a museum. "I didn't want English Traditional *everywhere*," Lisa Cohen insists. Although she and Hampton did fill the house with a wealth of perfectly resplendent English antiques, they took care to mix in French, American, Moroccan, and even Flemish (the 17th-century tapestry above the Jacobean upper mantel in the living room, which itself hails from a Tudor castle in England). "This house has its own personality," Hampton explains. "It ain't cookie-cutter Tudor—it's more the *personal* expression of what the clients wanted." She even found a way to incorporate pieces from the Cohens' previous house, most notably a collection of early-19th-century Biedermeier.

Both decorator and client have a feel for textiles. The three main sofas in the living room, the sofa in the family room, and the master bedroom walls are all covered in luxurious fabrics, which were tea-dipped for a time-furrowed look. The wall-to-wall in the bedroom was handmade in China—"The green vines are silk but they shine like velvet, and the pattern creates a two-dimensional feeling," Lisa Cohen observes.

She and her husband found themselves back in England a few months ago. As they were being whisked through Windsor Castle on a private guided tour, their attention was arrested by the very portrait of Elizabeth Tudor in her incarnadine robe that they have that copy of hanging in their dining room. A few state rooms later, they were struck by the extraordinary likeness of the Gothic pointed detailing to what they themselves had. And then, "in one of the big grand Windsor drawing rooms," they encountered a carpet that was the spitting image of the 32-foot 18th-century hooked rug in their own living room back on the Palisades—the first piece Alexa Hampton had purchased for the house. For a wonder, all manner of princely things were reminding them of home—be it ever so humble. □

Looking for someone who excelled in English country house interiors, she hired Alexa Hampton, the president and featured designer of her late father Mark Hampton's celebrated firm.

the entrance hall railing and what kind rhythm they should take; what kind of pitals the pilasters in the den should ort; and how big the bosses in the din-room ceiling should be. As for the vast ing room, she attacked it by breaking lown into quadrants and then creating e seating areas. "The more you furnish oom, the bigger it looks—I mean, why ild a great big room and not salute why build it and then fight it?" she s rhetorically.

They all had to remain on guard against ting so mired in the historical moment t they would end up creating a house

INTO THE LIGHT

continued from page 128

and a retired investment banker. "We had a very modern apartment before," says the husband. "And we wanted something one step down from that—an environment that could be a little bohemian even, where pictures could stand on the floor and the atmosphere was more European."

When Shelton and Mindel furnish an apartment, they think about tables and chairs, mirrors and lights, and textiles as further components of the ideas at hand.

The solution—a bay system that envelops the space—is simplicity incarnate, though naturally it was complicated to engineer and finesse.

In the entrance hall, for example, they used color, a vibrant green that alludes to the park just out of view. Elsewhere, they animated the neutral palette with pops of yellow, red, green and blue that derive from elements as disparate as the husband's paintings, midcentury ceramics and the building's own (red) awning.

The specific furniture and objects Shelton and Mindel chose embody the prevailing tension: Arts and Crafts pieces like the English dining table speak to a preoccupation with the handmade that was heightened in 1910, while more machine-made pieces such as the Jean Prouvé console and Visiteur armchair and Poul Henningsen lamp look forward to the design that would come to predominate in the years that followed.

All the furniture has been arranged with an architectural discipline and sense of rhythm, with round shapes bouncing off squares and rectangles and symmetry imparting further rigor. This "stabilization of the interiors" is not about style, a word (and notion) that Mindel finds meaningless unless it is helping to express a set of ideas. Clearly much careful thinking has been brought to bear on a project the wife now considers "a miracle of integrity" and the husband describes as his final New York apartment. "We're lucky," he adds, "that it's such a successful one." □

DATEBOOK

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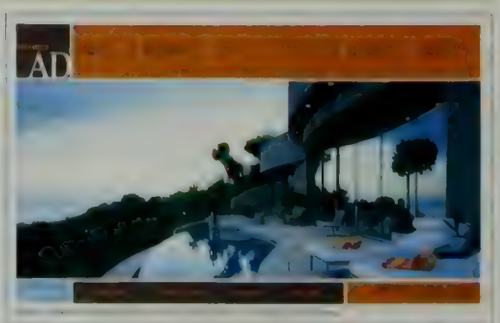


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BOLD MOVE IN NEW YOR

continued from page 157

"He said, 'Let's not make this *Fantasia*!'

Even so, there's magic in every roon With its silver, rose and white palette, t master bedroom is an ethereal contrast t the main room's deeper hues. The silve and-white, finely patterned wallcoverin was a given: "I've always been obsesse with it," the client confesses, since she fir came across it at Britt's weekend home o Long Island. The bed, with its flowin romantic canopy—"in Schiaparelli pink according to the designer—was also pre

> A more timid designer might have backpedaled from such a strong color, adding blander elements. Not Britt, of course.

ordained; her parents have long slept be neath something similar. "The ceiling i the ideal height to do this," Britt notes "It's a long sweep."

To create the penthouse room and gar den, architect Brian Smith moved one o those water towers that are so ubiquitou in the Manhattan skyline. The wife de scribes the new space as part study an screening room, as well as "another hang out space." At summer parties, guests spil out onto the 1,500-square-foot terrace, wit its artful garden designed by landscap designer Matthew Moynihan.

Conceived in jewel tones, the room's interior features lacquered walls the clien describes as "an inky aubergine." A mor timid designer might have backpedaled from such a strong color, adding blande elements. Not Britt, of course. Rather he tossed in a custom sofa of a shade h calls "that biting chartreuse." The room draperies, of a lighter-weight silk, are als dramatically hued: "I got three shades o aubergine—mauve, plum, lilac—ther sewed them together, unlined, so you can see the light shimmering through."

Speaking of the entire project, the de signer adds: "The whole idea is that it's warm and livable." His client expands on the thought. "It's always sexy and warm but cool; we love that." It's just as she said: great synergy. □



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4•Caesars Palace. The most prestigious resort in the world, offering impeccable service and luxury, from the moment a guest walks through the doors. Visit www.caesarspalace.com. No literature available.

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24•Jaguar. For more information, visit our website at www.jaguarusa.com. No literature available.

25•Lexus. For a free brochure on the Lexus line of luxury automobiles, and the dealer nearest you, please call (800) USA-LEXUS (800-872-5398) or visit us at www.Lexus.com.

26•Mercedes-Benz. Visit your local Mercedes-Benz dealer to experience automotive engineering and design unlike any other. For information about the entire industry-leading line-up, or to locate a dealer near you, call (800) FOR-MERCEDES or visit our website at www.mbusa.com.

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28-29•Baltica. Handcrafted custom hardware. European-made architectural fittings: door, cabinet and window hardware. Call (866) 697-3538 or visit www.baltica.com. Portfolio catalog, $35, circle (#28). Free brochure, circle (#29).

30•Eldorado Stone. Offers 12 distinct profiles and several different color blends. Its beauty and believability speak for itself. Call (800) 925-1491 or visit www.eldoradostone.com.

31•Francois & Co. Parent company of Stone Age Designs announces a new line of hand-carved limestone mantelpieces modeled after antique French masterpieces. Visit our website at www.stoneagedesigns.net or call (866) 385-9486 for a catalog.

32•Marston & Langinger. Distinguished leader in the custom design, construction and installation of conservatories, greenhouses, pool houses, lantern roofs and other glass buildings. Call (888) 575-0554 for our new 51-page brochure or visit our website at www.marston-and-langinger.com

33•Marvin Windows and Doors. Thirty-page catalog featuring wood and clad wood windows and doors. Beautiful color photographs and information on Marvin's standard and custom products

34•Old World Stoneworks. Custom-designed cast stone fireplace mantels emanating Old World style. Great technical support and free installation video DVD with purchase. Free color catalog. Call (800) 600-8336 or visit www.oldworldstoneworks.com

35•Rocky Mountain Hardware. Solid bronze architectural hardware for doors, cabinets, bathrooms, kitchens and more. The 192-page brochure showcases the broad product line to fit every architectural style. Visit www.rockymountainhardware.com.

36•Stone Legends. Enhance your lifestyle with stone architectural elements. Catalog has color photo and all the information needed to start the process. Call (800) 398-1199. Free.

37•Stone Magic. Fireplace surrounds designed to fit any style or room size. Color catalog shows everything needed to design your room around a striking centerpiece. Call (800) 597-3606.

38•Tamko® Building Products, Inc. The beauty and performance of Tamko Lamarite Composite Shingles is brought to vivid life in this brochure and video. Call (800) 641-4691. Free.

39•Tischler und Sohn. High-end custom manufacturer of exterior mahogany windows and doors. Available in practically any size, shape or configuration. No literature available.

ELECTRONICS

40•Philips. The only HD Flat TV with Ambilight from Philips. When you turn on the Ambilight feature, you turn off ordinary TV. Visit our website at www.flattv.philips.com. No literature available.

41•Sharp Electronics Corporation. Request a brochure featuring the complete line of AQUOS Liquid Crystal Televisions from Sharp or visit our website at www.sharpusa.com.

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44•Casa del Bianco. To find out the myriad of ways Italian linens can be customized from the many varieties of fabrics, designs and colors, please request our catalog.

45•Colefax and Fowler. The company's heritage embodies the quintessential English country house style and comfort. The 2007 collection features signature prints, luxurious silk embroideries, wools and wallpapers. For more information, please call (212) 647-6900. No literature available.

46•Conrad Imports, Inc. Luxurious handwoven textiles of natural fibers are fabricated into elegant custom drapery, shades or sliding panels. Window coverings filter sunlight while preserving outside views. Please call (866) 426-6723 or visit our website at www.conradshades.com.

47•Dedar. Postcard available listing "To the Trade" showrooms in the U.S

48•Donghia, Inc. Producing original designs in furniture, textiles, trim, lighting, wallcoverings and accessories that bridge the gap between contemporary and traditional

49•Eastern Accents. Consumer catalog can be purchased for $25

50•Highland Court. A luxury brand of woven textiles, offering the finest in design and quality. This exclusive line is trend-setting and gives the designer the ability to create the most prestigious environments

51•Hunter Douglas Window Fashions. Send for a free design booklet and see how the distinctive collection of custom window fashions beautifully transforms incoming light to create the mood of a room

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Nourison Rug Corp. The world's leading manu- urer of fine rugs and broadloom. Ranging from isitely traditional to elegant contemporary. The t carpet that will bring fashion to your floor. $1.

74•Paris Ceramics. The leading international specialists in antique stone, terra cotta, natural limestone, hand-cut mosaics and decorative ceramics. Nine U.S. showrooms. $10.

75•Stanton Carpet. Exclusive luxury designs, from the high-styled Wilton patterns and sisals to printed carpets and area rugs. Call (888) 809-2989 or visit our website at www.stantoncarpet.com. Free.

76•Stark Carpet Corp. Specializing in custom-designed carpet, fabric, wallcovering and furniture offering designs from traditional to eclectic. Rugs include Orientals, Aubussons, Savonneries, Chinese and Portuguese needlepoints. $10.

77•Y & B Bolour. Antique carpets, tapestries and pillows, including contemporary carpets and tapestries. Visit www.ybbolour.com.

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78•Please send me all of the free items in this category.

79•American Leather. There's only one style that feels right—your own. From contemporary to traditional, we have your perfect fit. Visit www.americanleather.com.

80•Blatt Billiards. Since 1923, the Blatt family has collected, rebuilt and created quality pool tables. Top designers, architects and pool enthusiasts have come to Blatt for precision, integrity and meticulous attention to detail.

81•California Closets. Creating custom solutions to help you stay organized in all the rooms of your home. Visit www.californiaclosets.com or call (800) 336-9195 for a complimentary in-home design consultation. No literature available.

82•Charles P. Rogers Beds. Includes platform, day, trundle and canopy beds. Available in wood, leather, brass and iron. European linen and cotton bedding. Factory direct. Call (866) 836-6505 or visit www.charlesprogers.com. Catalog, $2. (Free online catalog.)

83•Drexel Heritage. Building fine furniture and crafting the components of dreams for over 100 years. For more information about our latest collections, or to find a store near you, call (866) 450-3434 or visit our website at www.drexelheritage.com.

84•Ebanista. Offering a superlative collection of extraordinary furnishings and objets d'art. Call (800) 570-1087 or visit www.ebanista.com for more information.

85•Edelman Leather/Edelman Furniture. The world's most complete collection of quality leathers and furniture for residential, hospitality, contract, aircraft and marine use.

86•Fremarc Designs. Manufacturers and importers of fine furniture, providing an extensive line of quality handcrafted seating, occasional tables, dining, bedroom and entertainment units in a variety of 30 finishes for residential and commercial use. Call (800) 999-0802 or visit www.fremarc.com.

87•Giati Designs. The finest teak and cast-metal furniture designed by Mark Singer. Market umbrellas and French-milled fabrics are featured in a free 40-page brochure. Call (805) 965-6535 or visit www.giati.com.

88•Habersham Furniture Company. Receive a copy of our color product brochures showcasing many of our hand-painted and hand-finished showpiece reproductions and original furniture designs.

89•Hancock & Moore, Inc. Free 50-page color brochure featuring a small representation of the Hancock & Moore product line.

90•Harden Furniture. Creating heirloom-quality, solid wood furniture and upholstery since 1844. Free 24-page color brochure provides a sampling of American-crafted solid wood furniture styles. Visit www.harden.com.

91•Henredon. The leading luxury furniture company that provides tasteful and innovative quality wood and upholstered furniture for the home.

92•Holly Hunt. For more information, please call (312) 329-5999. No literature available.

93•JANUS et Cie. Our *Beauty Book* and softbound catalogs are works of functional art—take a virtual tour of our collections while viewing stunning shots of beautiful homes, gardens and beaches. The best furniture to sun in, dine on or simply look at...indoors or out! $25.

94•The Karges Furniture Company. A 16-page full color brochure shows a sampling of the fine furniture made by The Karges Furniture Company.

95•Kreiss Collection. The world-class look of Kreiss features an international mix of custom handmade furniture, unique accessories, exclusive fabrics, luxury bed linens and professional design services. Call (800) KREISS-1 or visit our website at www.kreiss.com. New oversized Folio, $25.

96•Laneventure. America's leading line of wicker and rattan furniture offers furnishings for every room both inside and outside. Lines range from the casually elegant Excursions to the resort-inspired TradeWinds, including premium WeatherMaster outdoor furnishings.

97•Maitland-Smith. Offering an array of distinctive and unique decorative accessories, lighting and accent furniture. Visit www.maitland-smith.com to see our online catalog.

98•Marge Carson. Design leader of high-end furniture that sets a tone of romance, elegance and style for the living room, bedroom and dining room. Visit our website at www.margecarson.com. No literature available.

99•Natuzzi. It's How You Live. Italian style, comfort and quality. Create the living room of your dreams. Visit our website at www.natuzzi.com.

100•Phyllis Morris Originals. Designer and manufacturer of custom luxury home furnishings for more than 50 years. Deluxe catalog available. Visit our website at www.phyllismorris.com. $250.

101•Poliform. Italian manufacturer of high-end wardrobe systems, wall units, beds and kitchens. Collaborations with architects such as Paolo Priva and Carlo Columbo mix fashion, function and technology together.

102•Roche-Bobois. Colors, materials and design Roche-Bobois invents and creates furniture that you desire. *Les Contemporains* catalog includes all the trends of today's interior decoration. $15.

103•Stickley. Since 1900, handcrafting some of the world's finest wood furniture, leather and fine upholstery. www.stickley.com. $10.

104•Summit Furniture, Inc. An internationally recognized company that exemplifies excellence in the design and craftsmanship of handcrafted plantation-grown teak furniture for contract, residential and marine environments.

105•Sutherland. Outdoor furniture transformed from the mundane to the sublime, inspiring designers to rethink the out-of-doors as a continuum of their interiors. Call (800) 717-8325 or visit www.sutherlandteak.com.

106•Swaim Inc. Swaim Upholstery and Occasional meet the highest industry standards of quality and design excellence. A range of styles from contemporary to traditional. Visit www.swaim-inc.com.

107•Thomasville. When a piece of furniture is so you, it looks like you and says you. Today's Thomasville has something so you. Visit www.thomasville.com to find your perfect piece.

JEWELRY & WATCHES/BEAUTY & FASHION

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109•Bailey Banks & Biddle. For almost two centuries, presenting the finest names in jewelry and timepieces. Call (800) 651-4222 for the location nearest you or visit www.baileybanksandbiddle.com. No literature available.

110•Bulgari. Synonymous with the finest Italian style for over a century. Outstanding jewels, watches, a vast range of leather goods, silver gifts and perfumes are now coveted by a sophisticated clientele in over 150 countries.

111•Cartier. Synonymous with exquisite jewelry and watches, Cartier also offers leather goods, pens, lighters, scarves, fragrances, china and crystal. Call (800) CARTIER or visit www.cartier.com.

112•David Yurman. Established in 1980 and internationally known as America's leading fine jewelry and timepiece brand. For store locations, visit our website at www.davidyurman.com.

113•Diamond Trading Company. Celebrate your past, present and future with a piece of three stone diamond jewelry. Visit www.adiamondisforever.com to view three stone jewelry designs. No literature available.

114•Georg Jensen. Founded in 1904, Georg Jensen has always stood for refined and organic design that is both pure and beyond fashion. The elegant simplicity of jewelry and watches continue to evoke surprise and delight the senses.

115•John Hardy. Jewelry embodies a lifestyle, one governed by the principle of "sustainable luxury": beauty with responsibility. Authentic, handmade works of art composed of nature's most precious materials and crafted by artisans on the island of Bali. Call (866) 45-HARDY or visit www.johnhardy.com.

116•Leslie Greene. From denim-and-diamonds to elegant evening gown attire, offering a delicate balance between luxury, style and versatility. Kindling a diverse following of women, A-list celebrities, major department stores and prestigious fine jewelry stores nationwide.

117•Mikimoto. The originator of cultured pearls since 1893 invites you to receive our newest catalog. Please call (888) 710-2323 or visit www.mikimotoamerica.com.

118•Patek Philippe. Available at authorized retailers across the U.S. Creating fine timepieces to be cherished by generations. Receive a soft-cover catalog highlighting the collection or visit www.patek.com.

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119•Piaget. An icon of excellence in "Haute Horlogerie" since its founding in 1874 in the heart of Switzerland's Jura Mountains, elevating the manufacture of timepieces to an absolute art form and true technological achievement. For more information, please call (877) 8PIAGET or visit www.piaget.com.

120•Raymond Weil. Swiss-made timepieces. Elegant, sporty and classical collections featuring 18K gold and stainless steel.

121•Roberto Coin. Tradition, innovation, creativity... three words that best describe Venetian-born designer Roberto Coin. Creating jewels for almost three decades, Roberto's designs help women create their own real style. Call (800) 853-5958.

122•Van Cleef & Arpels. One of the world's most exquisite jewelers. The House is renowned for its innovative designs and techniques, using only the highest quality gemstones. For more information, please contact (800) VCA-5797.

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123•Please send me all of the free items in this category.

124•ALNO|USA. Founded in 1927 by Albert Nothdurft, Alno creates personalized, uncomplicated kitchens of form and function that are the essence of modern living.

125•Ann Sacks. The Ann Sacks Tile & Stone catalog offers an array of innovative and elegant products that lend functional art to any installation. Call (800) 278-TILE or visit www.annsacks.com. $20.

126•Art for Everyday, Inc. North American-manufactured architectural woodcarving and lumber. Corbels, appliqués, mantels, capitals, corner posts, turning posts, moldings and onlays. Unique designs for interior use. Stock products in maple, cherry and alder. Lead time is one week.

127•Bentwood Kitchens. Color brochures are available through local Bentwood Dealers.

128•Bontempi USA. With attention to detail, craftsmanship, technology, design and functionality, the Bontempi kitchen system is engineered to satisfy the needs of the individual and exceed the demands of everyday usage.

129•bulthaup. Incorporating the principles of material integrity, aesthetic minimalism and perfect craftsmanship in every detail of our high-quality products.

130•Clive Christian. The award-winning *Clive Christian Home* brochure is available from your nearest Clive Christian exclusive showroom. For details, please visit www.clive.com.

131•Downsview Kitchens. Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry. Free 96-page color brochure available at your nearest showroom. Call (905) 677-9354. $20.

132•Kohler. *Kohler Bath & Kitchen Ideas*—catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, sinks, faucets and accessories. Visit our website at www.kohler.com or call (800) 4-KOHLER, ext. SA2. $15.

133•Liebherr Refrigeration. European-quality design meets American lifestyle—inside and out. The kitchen is the center of the home and the best place to express individuality. Offering numerous options for customization to best complement your dream kitchen.

134•Neff Kitchens. Exquisite form meets intelligent function. Recognized by renowned designers and architects, the Neff difference shines across an impeccable product portfolio. Creating extraordinary culinary environments since 1966. $25.

135•P. E. Guerin. Fine hardware and quality service. For 150 years, the standard for excellence in home hardware. Six showrooms across the U.S. and Puerto Rico specializing in French and English hardware. Virtually any request can be met at our Manhattan showroom. $25.

136•Quality Custom Cabinetry, Inc. Finest cabinetmaker in French, English, Shaker or Old World. Saturate yourself in our new brochure showcasing the best in designs for kitchens, baths and libraries. Free information available. Visit www.qcc.com/ado or call (800) 909-6006.

137•ROHL, LLC. Since 1983, the ROHL family has presented exclusive bath and kitchen products for America's finest homes, resorts and hotels. Call (800) 777-9762 for a free catalog or visit www.rohlhome.com.

138•Sherle Wagner International. Since 1945, recognized internationally as the premier source for luxury hardware and bath furnishings. $30

139•SieMatic Kitchen Interior Design. Where interior design and architecture meet your personal lifestyle. Visit www.siematic.com.

140•Smallbone. Creating beautiful custom-made furniture for kitchens, bedrooms and bathrooms. Stunning Manhattan flagship showroom now open at 135 East 65th Street. $15.

141-142•Snaidero USA. Offering a multi-catalog portfolio with images and details on luxury Italian kitchen designs from world-renowned designers, including Pininfarina and Lucci-Orlandini. Design portfolio, $35, circle (#141). Free brochure, circle (#142).

143•Stone Mart. When the design process involves natural stone, the possibilities are endless. The leading importer and distributor of natural stone tile & slab, stone & glass mosaic and gem stone slabs. $15.

144•Studio Becker. Offering five catalogs, beautifully packaged in a special box containing: Collection M, Collection T, Collection Z, Kitchen Accessories Collection, and the Ultimate Wardrobe System. $25.

145•Sub-Zero. Great meals begin with Sub-Zero dual refrigeration. For more information on the ultimate in food preservation, visit www.subzero.com. No literature available.

146•TOTO USA. Providing up-to-date product specifications and information needed by architects.

147•Varenna/Poliform. Manufacturing quality kitchens of style and function, Varenna has fostered a revolution in high design recognized around the world. Synonymous with quality, design, variety and flexibility.

148•Vent-A-Hood. "Magic Lung" centrifugal blowers efficiently liquefy cooking grease while permanently exhausting odors. The most powerful, quiet and easy ventilation system that can be installed in your home.

149•Viking Range Corporation. If cooking is everything, the complete Viking kitchen offers everything you need including professional performance and impeccable design. Call (888) 845-4641 or visit www.vikingrange.com.

150-151•Walker Zanger. Create your own unique vision in tile and stone with this 284-page catalog that includes a luxurious collection of handmade ceramic tile, terra cotta, metal, stone tile and slabs, mosaics and glass, $36, circle (#150). Free brochure, circle (#151). Call (877) 611-0199 or visit www.walkerzanger.com.

152•Waterworks. Luxury resource for the complete bath experience, from fixtures, fittings and furniture, to tile, textiles and accessories. $15.

153•Wm Ohs, Inc. Exquisite handcrafted kitchens that transport the spirit and charm of traditional Europe and times-past America into today's modern, premium kitchen. $5.

154•Wolf. The secret of better meals? Better equipment. For more on Wolf's high-performance ovens, ranges, cooktops and grills, visit www.wolfappliance.com. No literature available.

LIGHTING

155•Please send me all of the free items in this category.

156•Arte de Mexico. Redefining the way discriminating buyers decorate today. Offering a unique collection of hand-forged iron and carved-wood lighting with meticulous attention to detail. $45.

157•Boyd Lighting. Creating exquisite lighting fixtures to complement upscale interiors since 1921. Rich materials, expert craftsmanship and design integrity are inherent in every product. Visit www.boydlighting.com. No literature available.

158•Lutron Electronics. Learn how Lutron lighting controls make your life more productive, relaxed, secure, efficient, dramatic and simply more fulfilling. FREE.

159•Schonbek Worldwide Lighting. Chandeliers and lamps of classic, rock and colored crystal, high-tech Geometrix™ lighting and custom chandeliers. Free DVD and literature. Call (800) 836-1892 or visit our website at www.schonbek.com.

160•VAUGHAN. Beautiful new Vaughan lighting catalogs are available to the Interior Design trade; they are an essential designer resource for decorative lighting. $20.

MISCELLANEOUS

161•Abt Electronics. One of the largest independent retailers of consumer electronics and major household appliances in the United States. Since 1936, Abt features award-winning customer service, competitive prices and hassle-free returns. No literature available.

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CHARM, REKINDLED

continued from page 185

room is the heart of the house, where h
chelle Friezo serves her homemade sou
local artisanal cheeses and other delicac
An antique French wrought iron chan
lier, a 19th-century copper fountain fro
Paris flea market, mirrored sconces an
set of antique faience dishes give the ro
a timeless quality.

"All the layers add elegance," Ba
says. The most unusual room, perha
is the master bedroom, which overlo
a lake at the rear of the property. H
Baird installed beams on a tray ceili
a whimsical French crystal chandelie
large freestanding, upholstered headbo
and some antique painted screens to g

"I'm very easy with the visual part of decorating. When I see a space, I see what it's like when it's finished. It's all about atmosphere."

definition to the space. It is finished t
tee: The room divider/headboard is u
holstered in a tattersall, while the actu
wooden headboard has a figured-plaid fa
ric. ("I didn't want to put the bed again
the wall because I wanted to take adva
tage of the view," Baird says. "And the
isn't a lot of wall space.")

Unlike most designers working tod
Penny Drue Baird knows how to se
and employs a team of talented sean
stresses to provide tailored touches f
each space she creates. Here, the pillo
and comforter are embroidered wi
a matching patterned border, which
echoed in the design painted on the corn
cabinets Baird installed in the room. Th
draperies that divide the bedroom and i
adjoining sitting room are quilted ar
look particularly crisp against the tufte
plaid-wool-upholstered walls. This is co
ture decorating.

"These are clients who appreciate d
tail," Baird says. "And why shouldn't the
house fulfill their fantasy of what they wa
life to be like on a daily basis?" By selectin
a designer who understood—even intu
ited—their needs, the Friezos did indee
make their own luck. □

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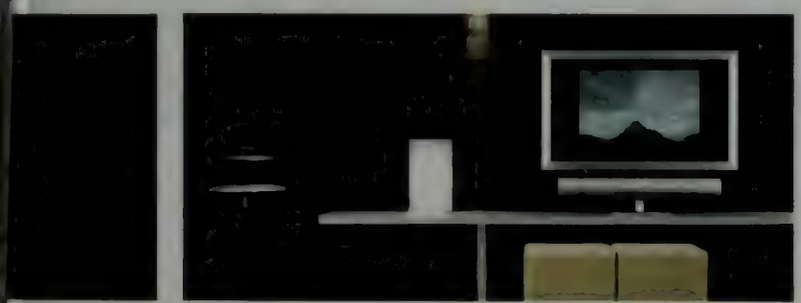


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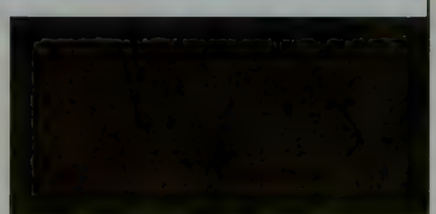












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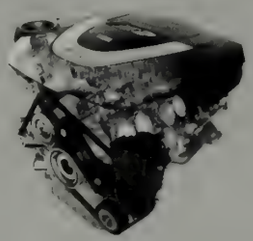


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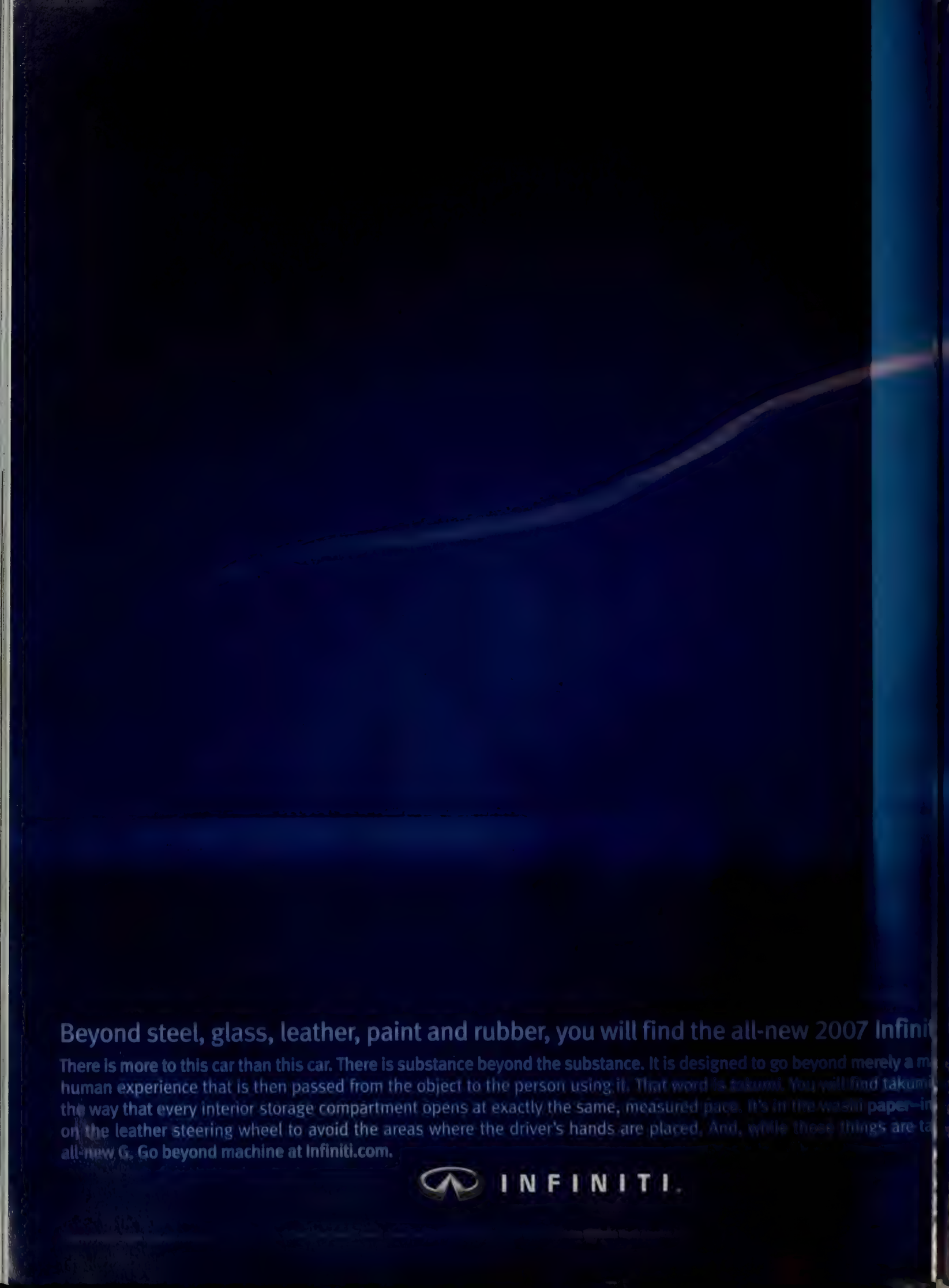


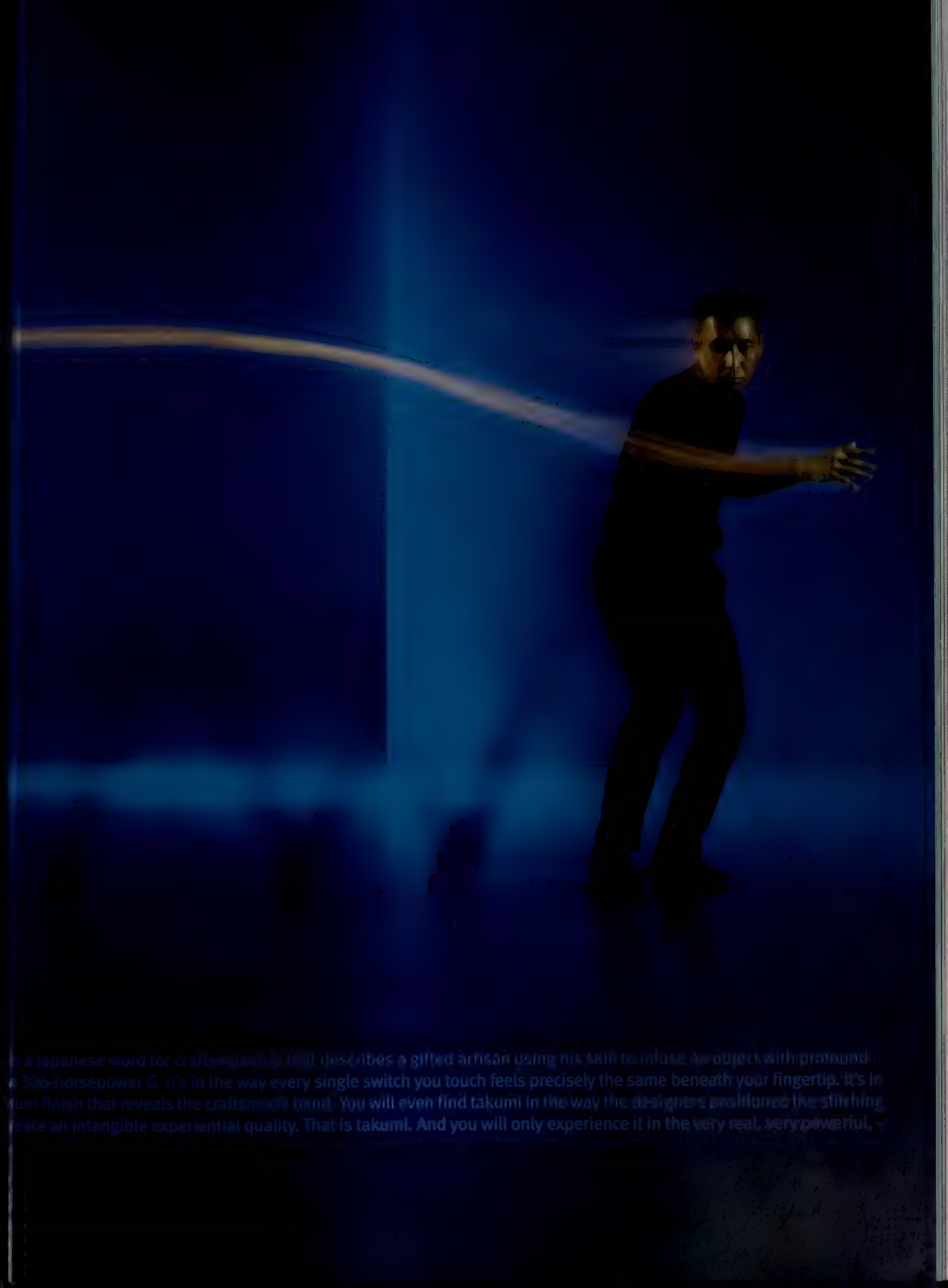
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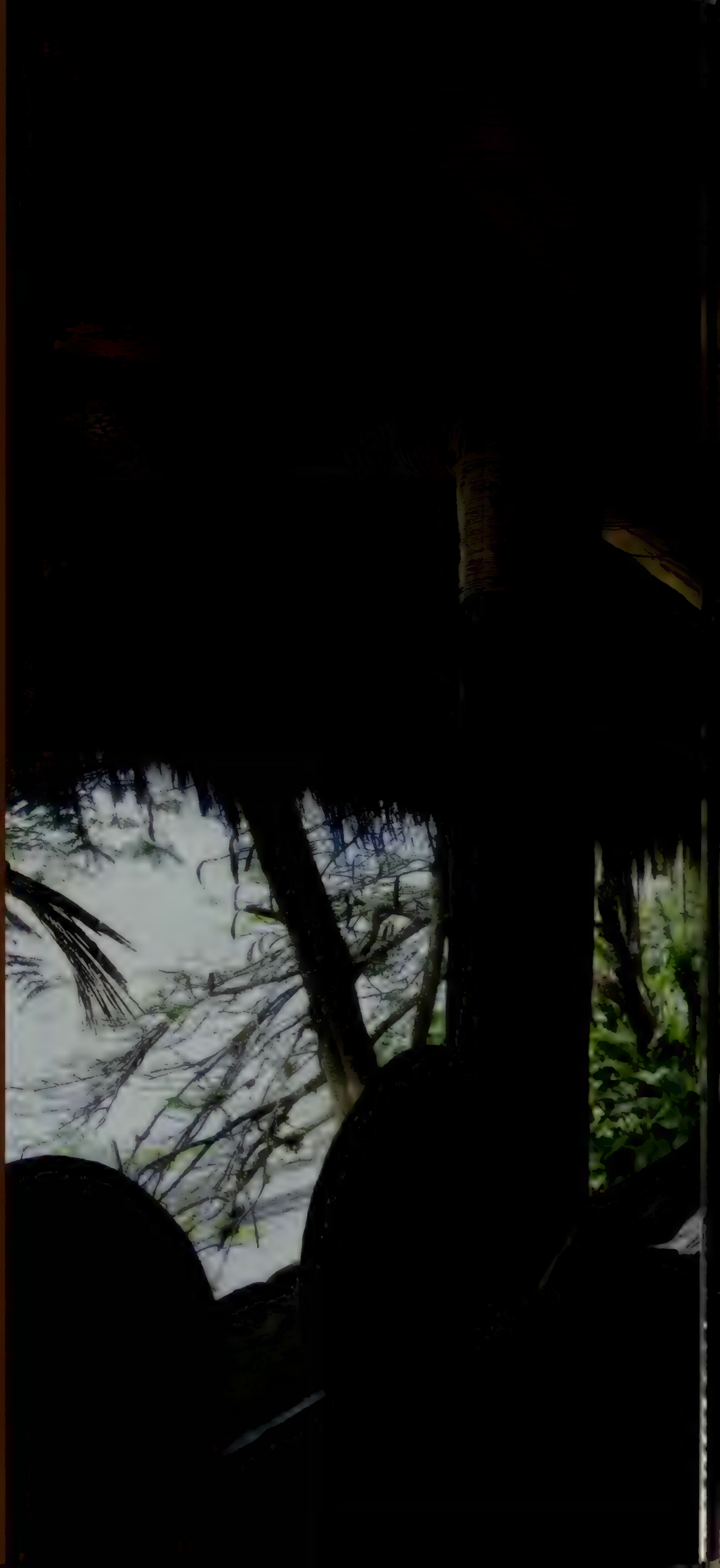
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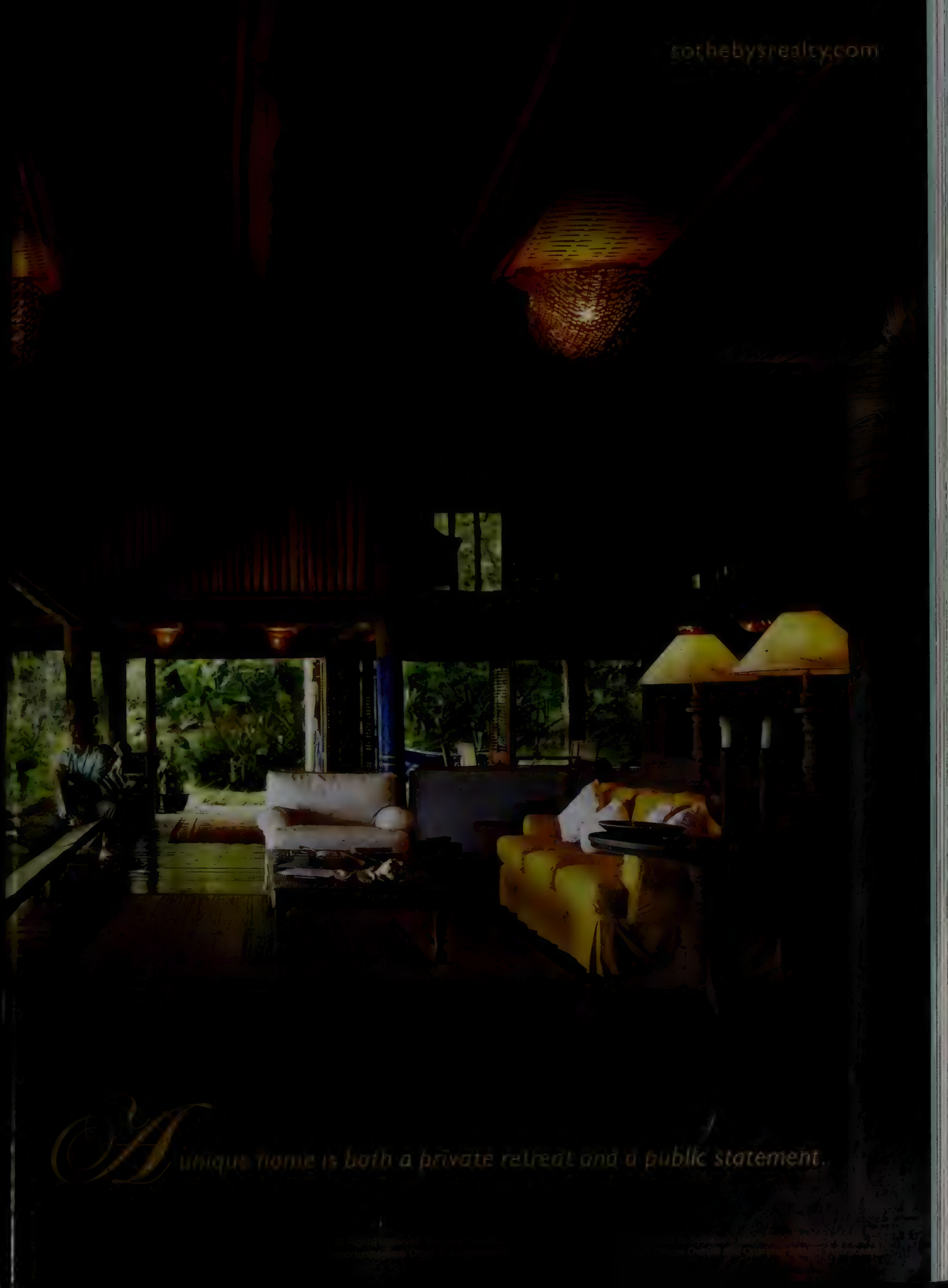

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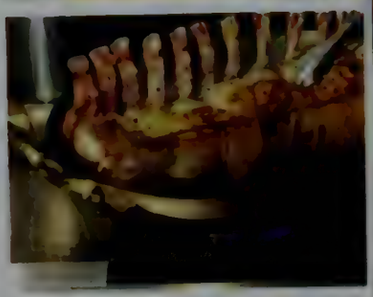
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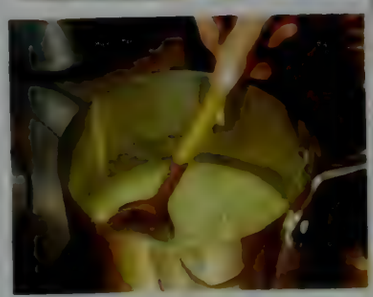
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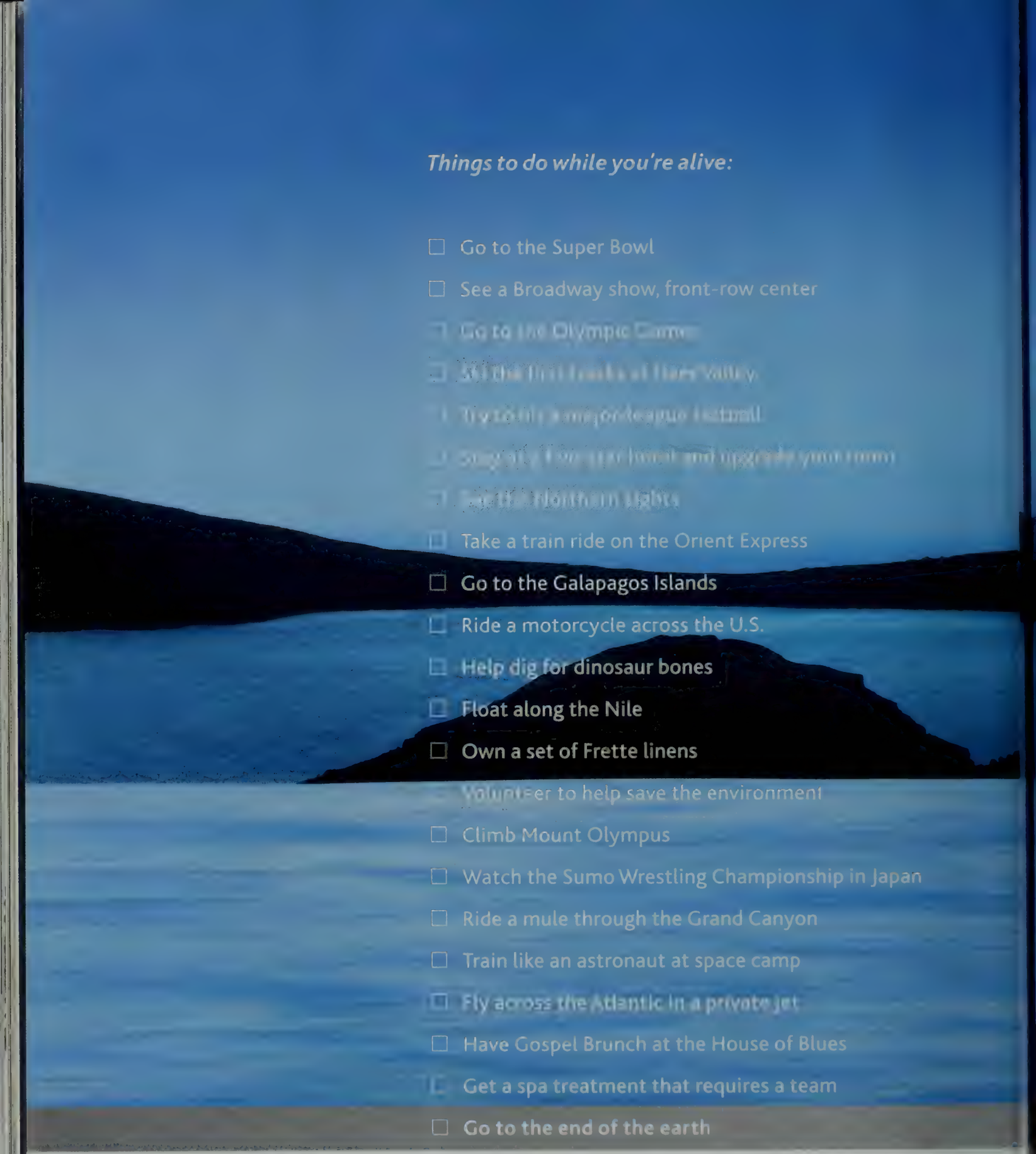








1. *Coat the trimmed tenderloin with sea salt and coarsely ground black pepper.*
2. *Sear at maximum heat to seal in the juices. Wolf's 15,000 Btu pretty much defines "maximum."*
3. *Reduce the mustard sauce. The closer to the edge of the French Top, the lower the heat.*
4. *Set the oven probe for 165°F and wait eagerly for the chime.*



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MARCH 2007





COVER: Actress Demi Moore at her Modernist house in Beverly Hills. Portrait by Harry Benson. See page 172. ABOVE RIGHT: Architect Michael Graves updates the cottage on a farm in New Jersey. See page 116.

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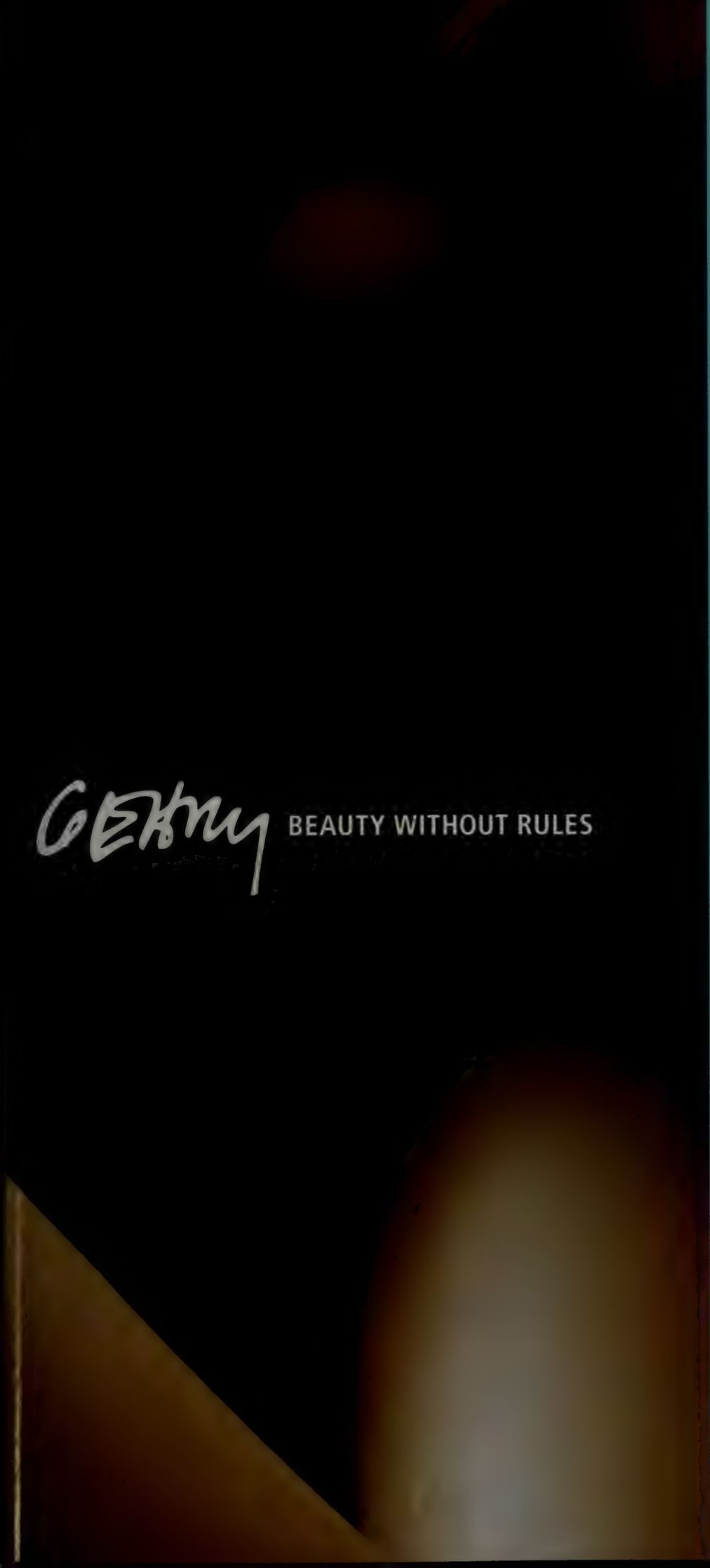


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Text by Susan Sheehan
Photography by Dan Forer



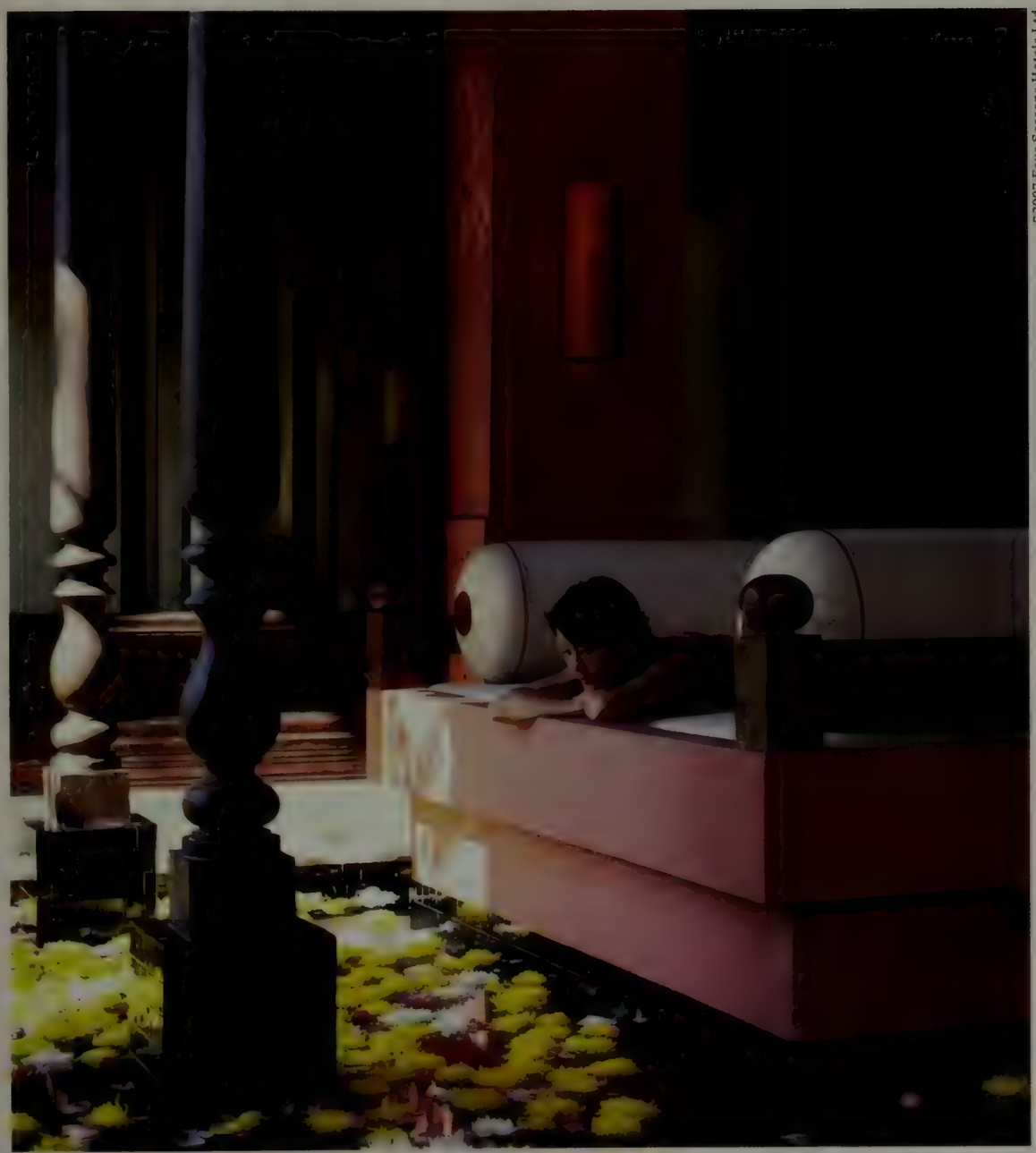
Parallel walls project to frame views and create indoor-outdoor spaces for a Japanese house designed by Foster and Partners. See page 142.

continued on page 1

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The antiques dealers of New Orleans are open for business. See page 40.

MARCH 2007

Volume 64, Number 3

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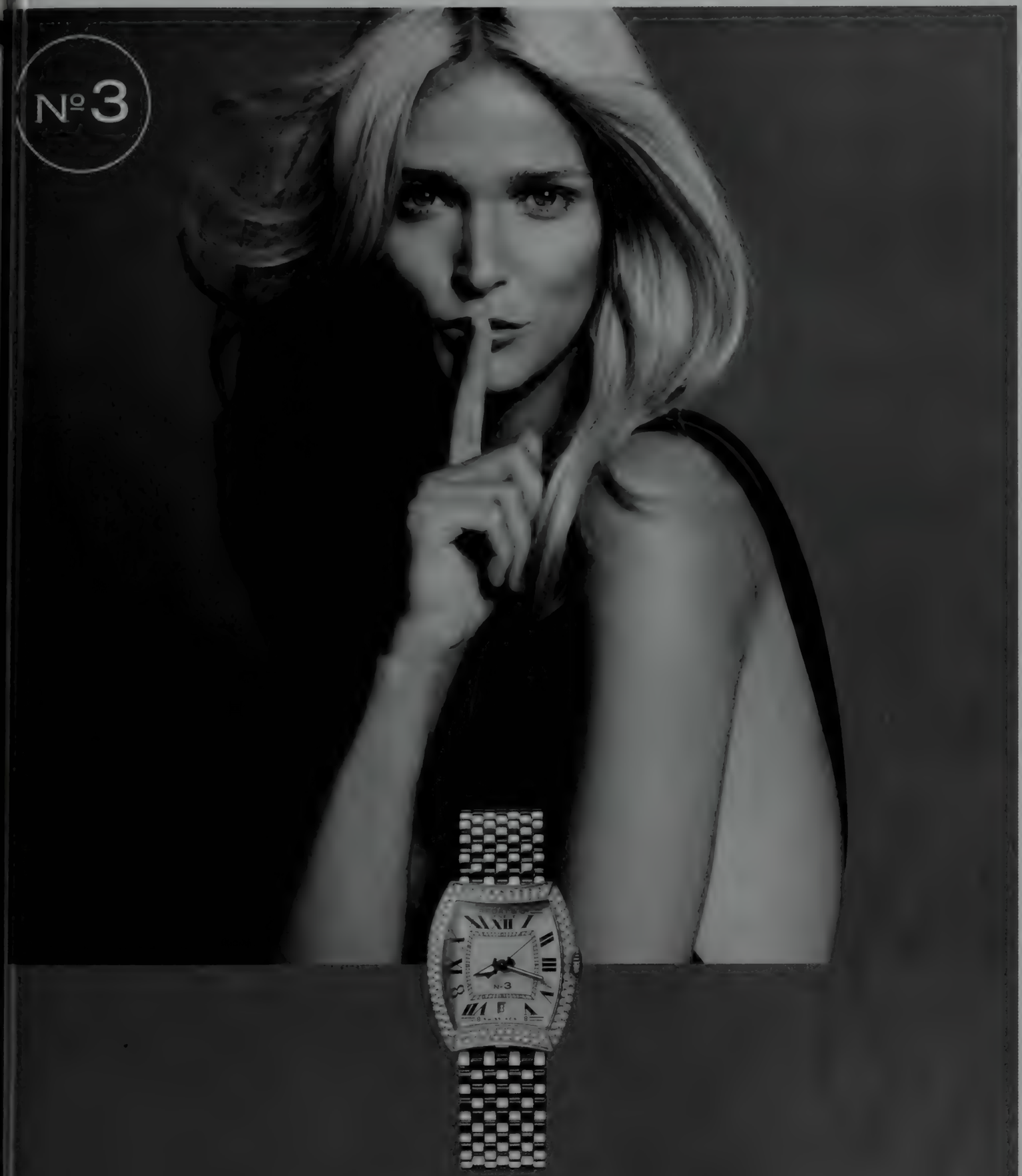
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A Japanese writing box decorated with images of deer is at the Erik Thomsen Asian Art gallery in New York City. See page 72.

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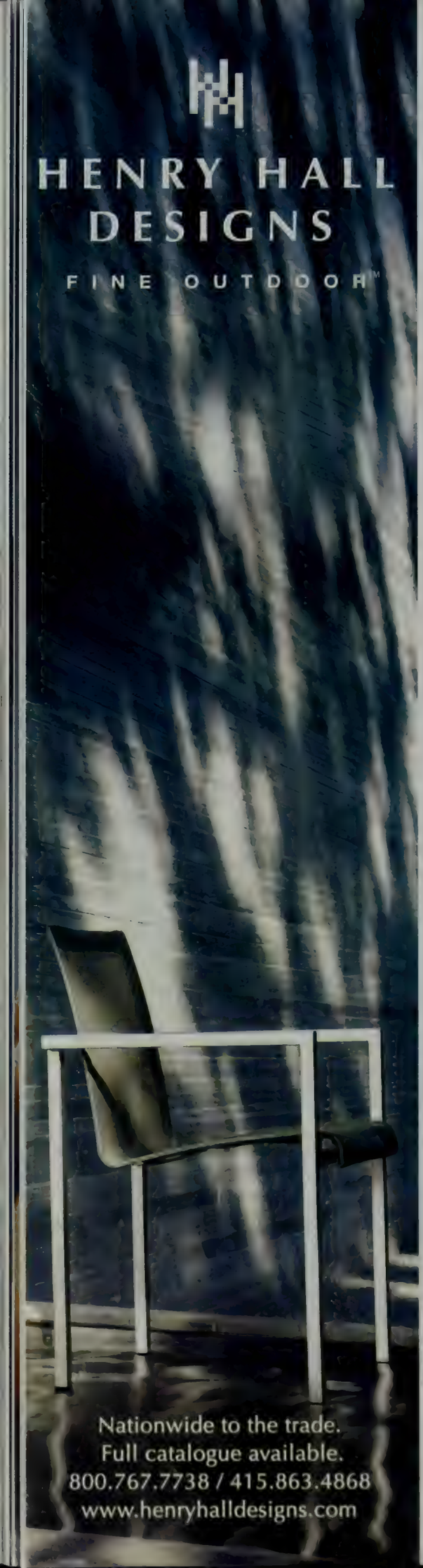


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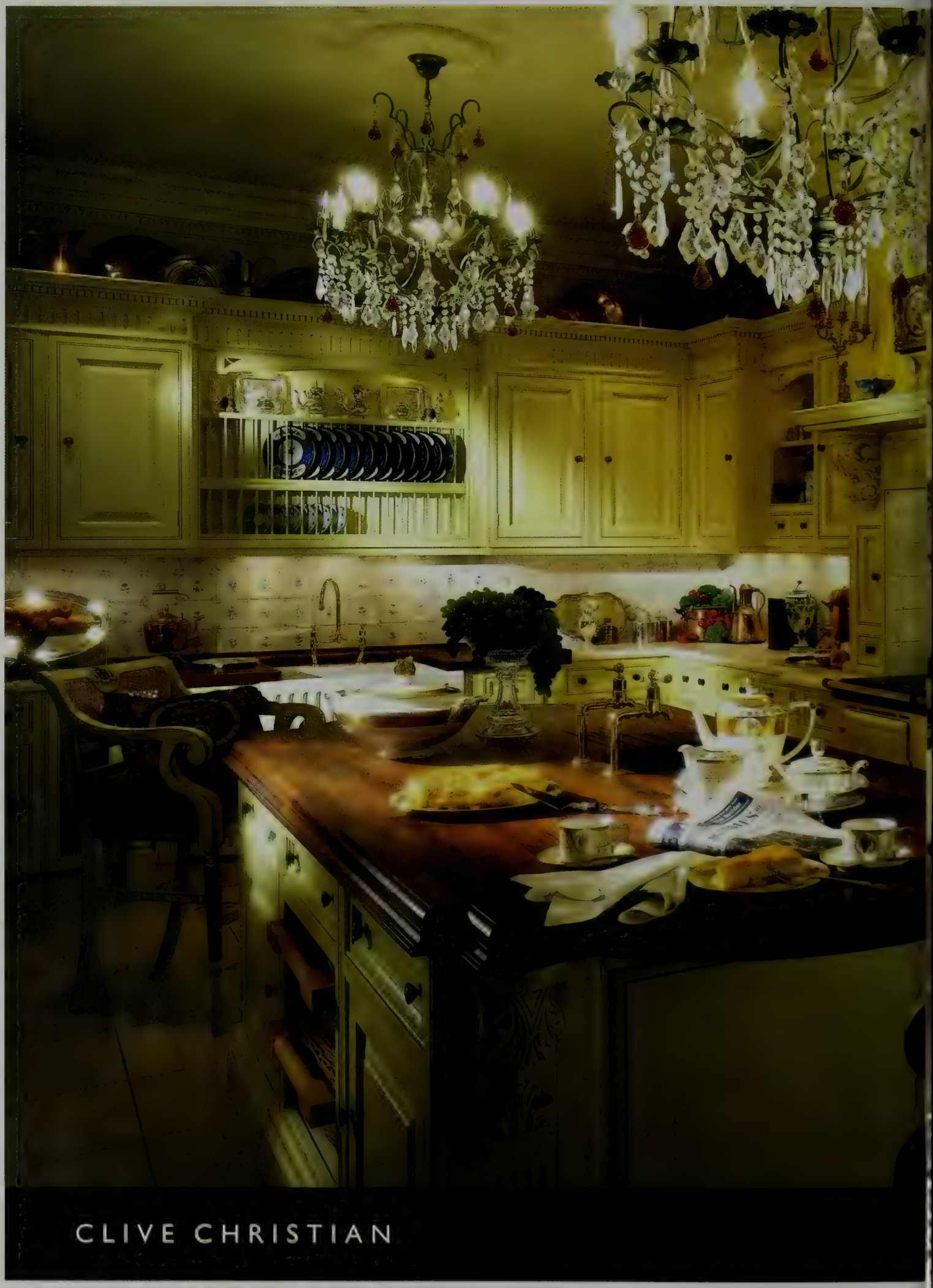
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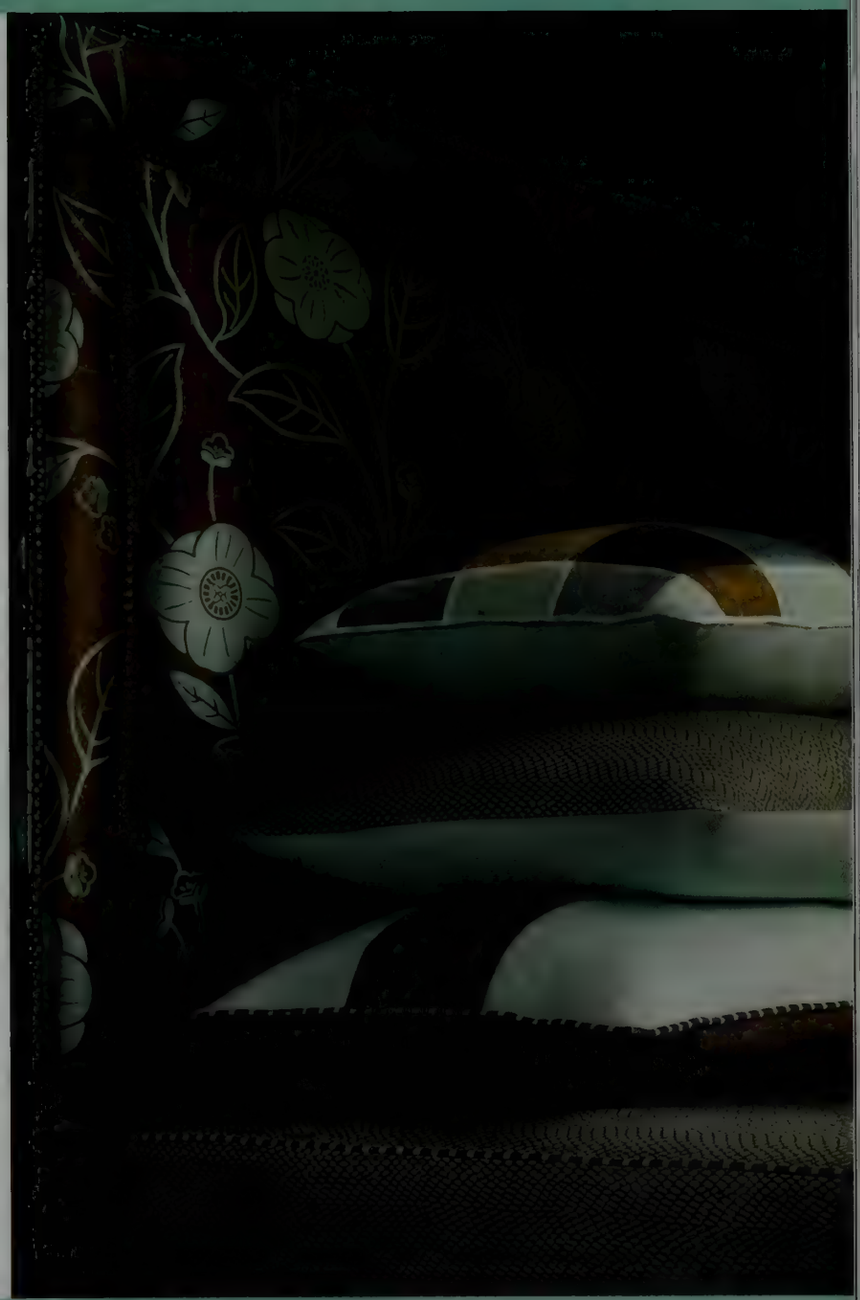
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Thank you for the lovely article on the type of home I have always loved and have, in my 30 years of decorating, never veered from trying to re-create ("Road to Singapore," January 2007). At this time when, all over the world, beautiful old houses are being destroyed, to be replaced by the common and, dare I say, ugly, it's gratifying to know there are people like Adrian Zecha and his wife. My topee's off to them.

—Anne Siebenhoven
Flushing, New York

COVER TO COVER

Congratulations! Your January issue was perfect. Like the tenets your AD 100 espouse, it was simple, elegant, and had good flow and attention to detail. I wasn't sent irritatedly paging to the back of the magazine for some isolated bit of copy to conclude an article. That, to me, represented great interior design!

Mark Kiktavi
Chapala, Jalisco, Mexico

PRESERVING BEAUTY

While all of the residences you feature are magnificent, when I saw the Carolands château (December 2006), it took my breath away. Its classic elegance and noble presence was something straight out of a fairy tale. To think it was once neglected! I can't wait to see what it looks like when the trees and landscaping grow to be as impressive as the home they surround. Thank you, *AD*, for including this soon-to-be national treasure in your pages.

Aaron De Marco
Kansas City, Missouri

REMAKING A MANSION

I was stunned by the unbelievable work of designer Mario Buatta on the restoration of the fascinating, historic Carolands. What a talented eye Buatta has. As a teenager growing up in the Hillsborough area during the 1980s, I heard the various stories and legends that swirled around the mysterious mansion, which was slowly deteriorating. It was nice to see Carolands restored and glowing in your magazine.

Cathy Hunter
San Diego, California

LITTLE TOUCHES

The antique trims and vintage textiles from Charlotte Crystal's shop in Montreal (Discoveries by Designers, December) were exquisite. I could only imagine how elegant her pillows must be when seen in person. I applaud *AD* for such well-edited "discoveries," which keep me up to speed with the best of what is out there.

Sandra Johnson
Boulder, Colorado

A PERFECT FIT

I can't believe the marvelous transformation of the interior of the Vancouver apartment that Patricia Gray designed in your December issue ("AD Style at Home: Outside the Box in Vancouver"). Gray's resourcefulness in working with the space limitations and the ceiling restrictions—especially with her client being so tall—was very impressive. I enjoyed the personal tone of the article, and the accompanying photos and floor plan allowed me to get a good sense of the scope of the renovation.

Jessica Rosen
Washington, D.C.

TRAVEL GEMS

Your article "Jewels on the Go," in the December issue, was a refreshing treat to the eye, as well as captivating reading. I appreciated the nod to great jewelry design among the gorgeous architecture and elegant interior design that you feature. And I loved the Bulgari bracelet with the adorable charms with the names of world-famous shopping spots. I hope to see more articles like this one appear in upcoming issues.

Ellie Ballinger
Palm Beach, Florida

MOMENT OF PAUSE

I bought *Architectural Digest* off the shelf for many years, until good friends from Rochester, New York, surprised me with a year's subscription. I now await in joyful anticipation the monthly postal arrival, which, even in my part of the world, is delivered long before the publication date. It is reassuring to see that a former South African, Geoffrey Bradfield, is featured regularly with the top international designers ("The Art of Déco in Florida," December). The text by Gerald Clarke that accompanies this feature on a Palm Beach residence aptly quotes Oscar Wilde. Quoting the same celebrated poet and playwright, I might add that "within this restless, hurried, modern world," your magazine brings hours of admiration and reflection.

Johann van der Merwe
Cape Town, South Africa

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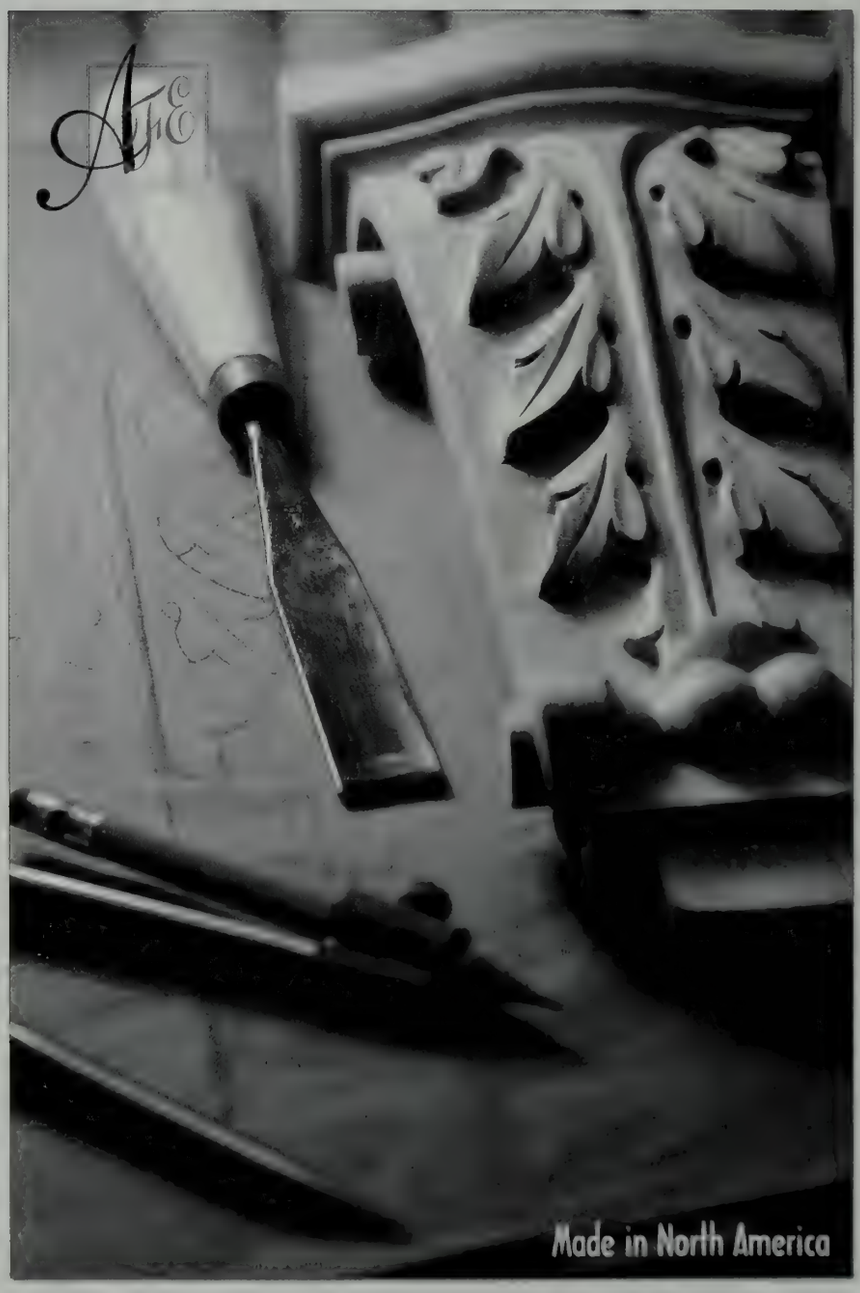
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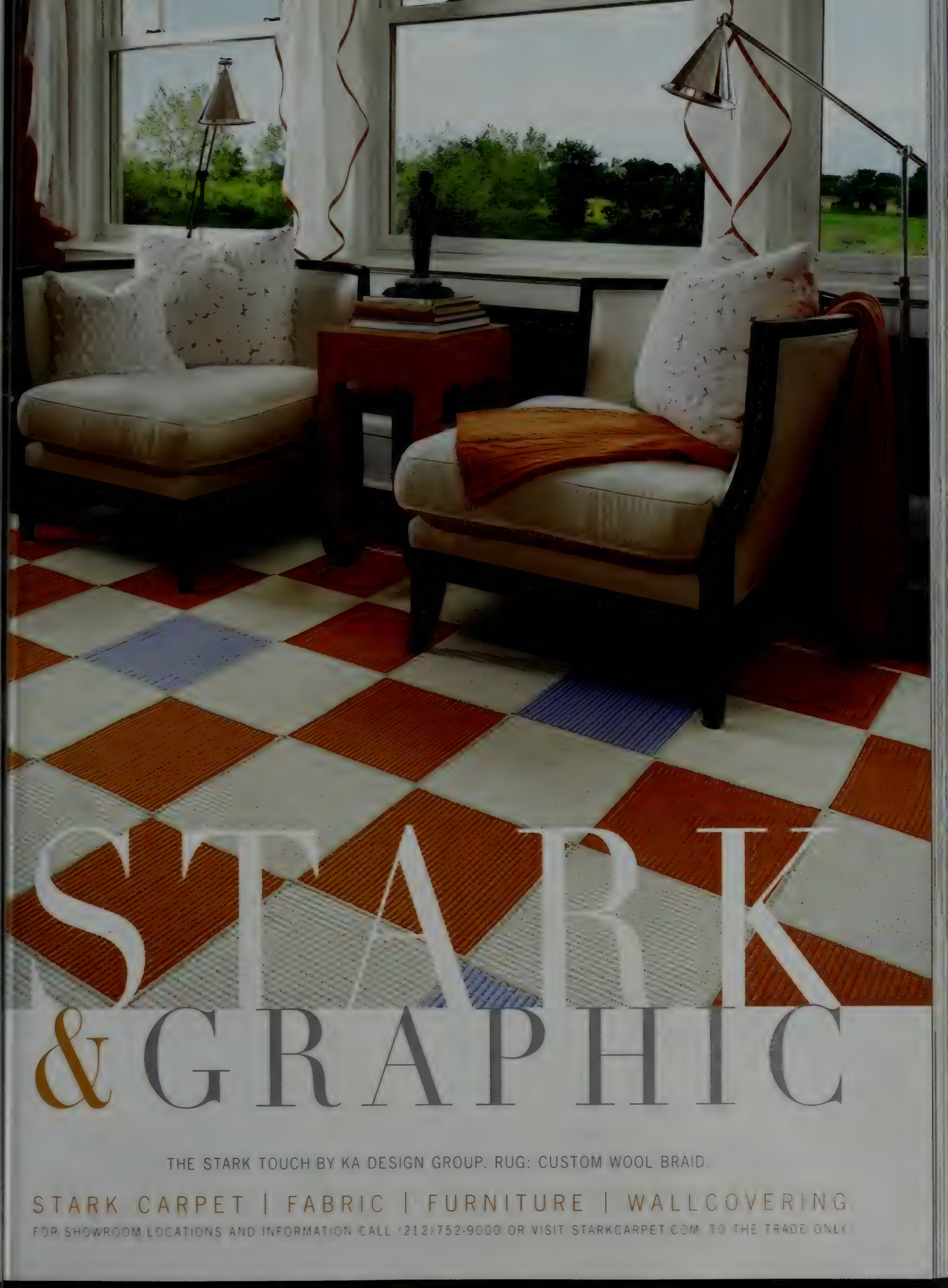


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The dining room/library of an apartment in Manhattan redesigned by Mica Ertegun, of MAC II.

ANTIQUE FINDS

I'd like to first congratulate *AD* for a wonderful December issue. As I was flipping through the Discoveries by Designers section, the headline "In Vino Veritas" caught my eye. I have been collecting wine-related accessories for several years now and, as a New Yorker, have discovered excellent sources for quality antiques on the East Coast. David's Antiques, in Fallbrook, California, looks like a great West Coast source.

JASON BATES
ALBANY, NEW YORK

VINTAGE INSPIRATION

Tangerine, chartreuse, Burberry plaid—the interior design may have been done on a budget, but it's vintage Carleton Varney ("AD Style: Family Ties in New York, December). I have one question, though: Are those Folies-Bergère dancers gracing that colorful coverlet?

LINDA BEHRMAN
ST. PAUL, MINNESOTA

SONG OF PRAISE

I adore the work of Mario Buatta. It speaks—no, sings—to the human heart.

RUTH FRANKEL
THORNHILL, ONTARIO, CANADA

CELEBRATING STYLE

I first saw an issue of *Architectural Digest* at a friend's house over seven years ago. Before that, I had no idea the world portrayed within it even existed, and I was hooked immediately. Each issue has been, and continues to be, an education in design. Most surprising, yet puzzling to me, is the incredible diversity of styles—or, conversely, the total lack of fads. How could they all be "right"? Joseph Giovannini has given me the words I was looking for in "Revision on Park Avenue" (December): "The common threads are quality, individuality and authenticity." This powerful, unifying concept certainly seems like a good place to start!

GERALD LOYD
BOISE, IDAHO

DOOR WITH A TWIST

I loved designer Pam Galloway's clever solution of installing a "secret" door to maintain the illusion of floor-to-ceiling bookshelves in the media room for the home in Carmel, California ("Design Notebook: A Study in Character," November 2006). What a playful concept—an appropriate character study indeed!

VIRGINIA SULLIVAN
SEATTLE, WASHINGTON

JACK OF ALL TRADES

I was very impressed with the November issue. What particularly stood out was the quality of Alexander Gorlin's piece on James Polshek's poolhouse ("Lost Houses: Formative Expression"). There was great insider knowledge, not to mention a smattering of personal tidbits sprinkled throughout. It was a lively and interesting read. Gorlin is not only a superb designer but a talented writer as well.

ELLEN MENDES
AUSTIN, TEXAS

MUSIC IN SPACE

The evolution of architecture is evident in Antoine Predock's model of the Canadian Museum for Human Rights ("The Professionals: A Fearless Vision," October 2006). It looks like a phenomenon that could occur in outer space. And the house he built in Dallas (same article and March 1994) of concrete, glass and steel is a visual notation of music—the metal walkway is its staff—its fluid movement embracing the structure. What an extraordinary man!

DEE JASPER
TEHACHAPI, CALIFORNIA

ACTION PLAN

Well done, *Architectural Digest*, for the compelling article "Memorial: Water's Healing Power" (October) on the proposed Smriti Van memorial in India. Landscape architect Rajeev Kathpalia's plan to ecologically transform the earthquake-prone area—and not just to create one structural monument in remembrance of the victims of the 2001 natural disaster—was eye-opening.

STEVEN HARNETT
LANSING, MICHIGAN

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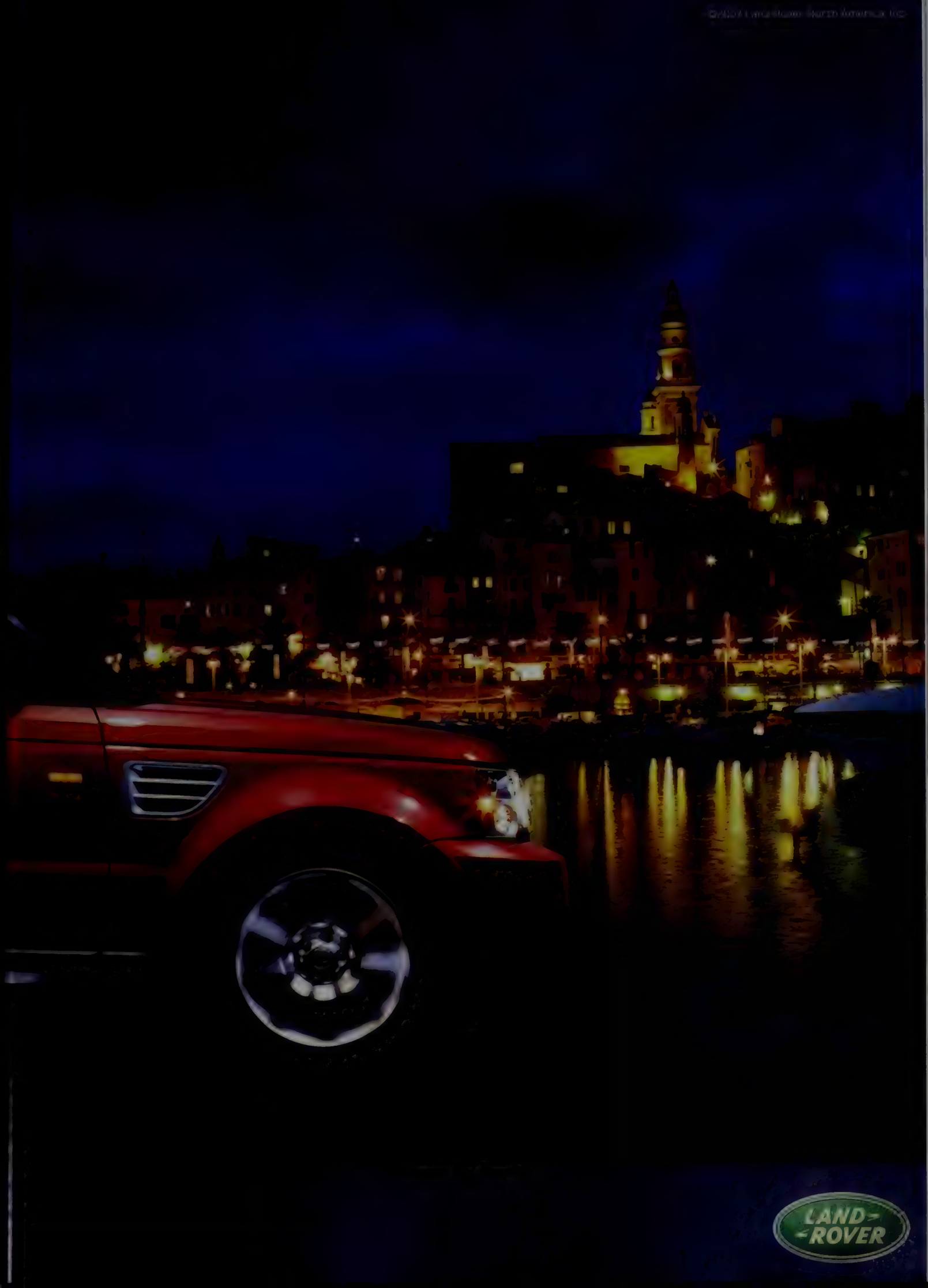
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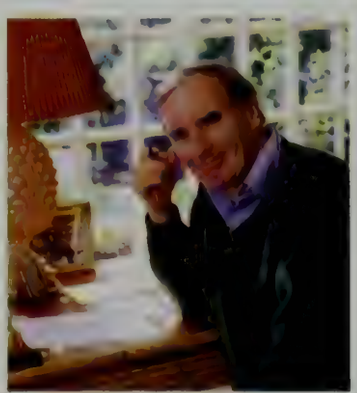
There is a natural curiosity about the private lives of public figures. Over the years *Architectural Digest* has published exclusive looks inside the homes of some of the most celebrated Hollywood couples—from legends like Humphrey Bogart and Lauren Bacall and Clark Gable and Carole Lombard to current stars like John Travolta and Kelly Preston and Jamie Lee Curtis and Christopher Guest. This month we visit the Beverly Hills residence of one of Hollywood's most talked-about pairs: Demi Moore and Ashton Kutcher.

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Paige Rense, Editor-in-Chief



GERALD CLARKE ("Southampton Synthesis," page 150; "Architectural Digest Visits: Demi Moore & Ashton Kutcher," page 172). "I love writing about people in show business—they're never dull," says contributing writer Gerald Clarke, whose books include *Get Happy: The Life of Judy Garland*. "Demi Moore and Ashton Kutcher are no exception," he adds. "They're smart and articulate, and they're excited about their house—ideal subjects, in other words. They were ideal clients, too, involved in every decision. It requires more than money to build a dream house. It takes taste, determination and passion—they've got all three."

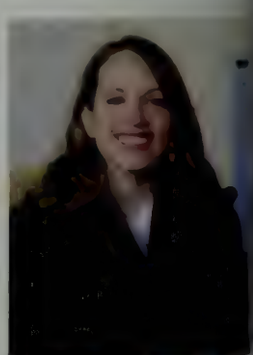


MATTHEW MILLMAN ("Evolution o a Jewel," page 158). San Francisco–base photographer Matthew Millman had shot Pacific Heights apartment when its previou owner, a major art collector, lived there, s seeing how it was redesigned for her daugh ter by Suzanne Tucker "was a treat," he say "She brought it up to date while respectin the art and architecture as well as the moth er's presence. It doesn't come off as a child reinterpretation of a parent's vision."

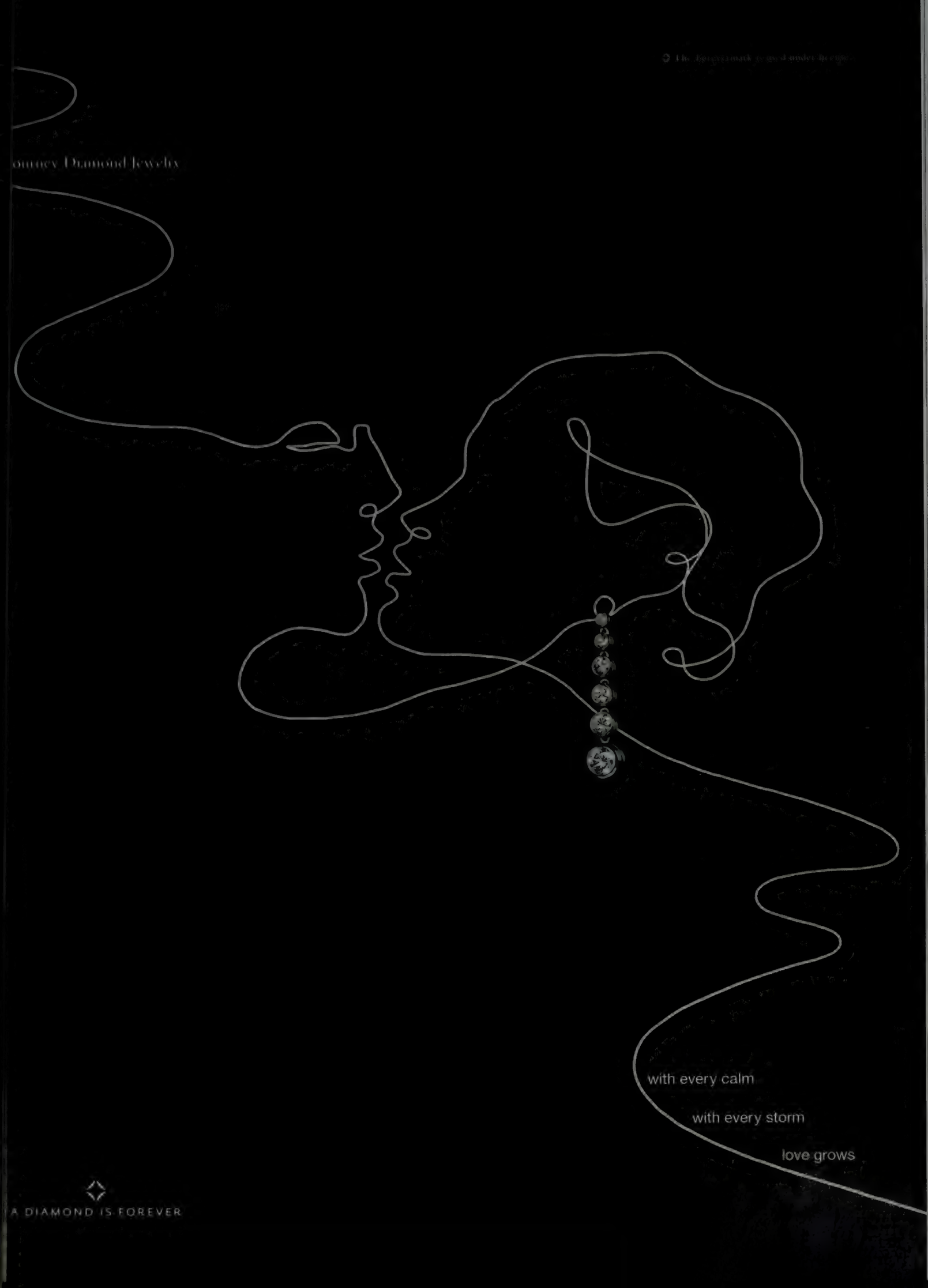
PETER HALDEMAN ("Dreaming in Italian," page 106). "Craig Wright's projects vary from one to the next in style, scale and degree of formality," says contributing writer Peter Haldeman, "but there are certain throughlines. He never overlooks a detail—from door hardware to place settings. And he goes to the ends of the earth in search of the best pieces for a room, whether he's doing Tuscan country, classical French or Spanish colonial."



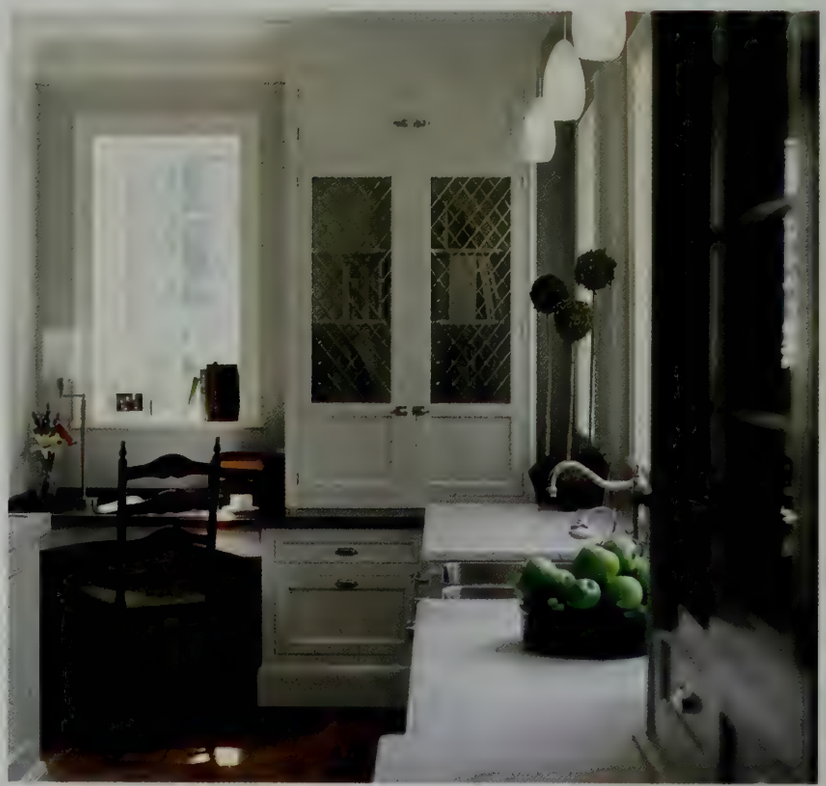
KATHERINE SLINGLUFF ("AD Travels: New Day in New Orleans," page 40). Capturing antiques stores in New Orleans "was the perfect job for me," says photographer Katherine Slingluff, who splits her time between New Orleans and New York but thinks of the Crescent City as home. "For the most part, the areas of the city I visited for this story—Magazine Street in the Garden District and Royal Street in the French Quarter—were structurally unharmed by Hurricane Katrina," she notes. Still, Slingluff adds, "though the store are up and running, the level of foot traffic has yet to get back to pre-Katrina levels. As I took the time to photograph the shops, there wa an overwhelming sense of appreciation from the shop owners, who are working very hard to revive their city."



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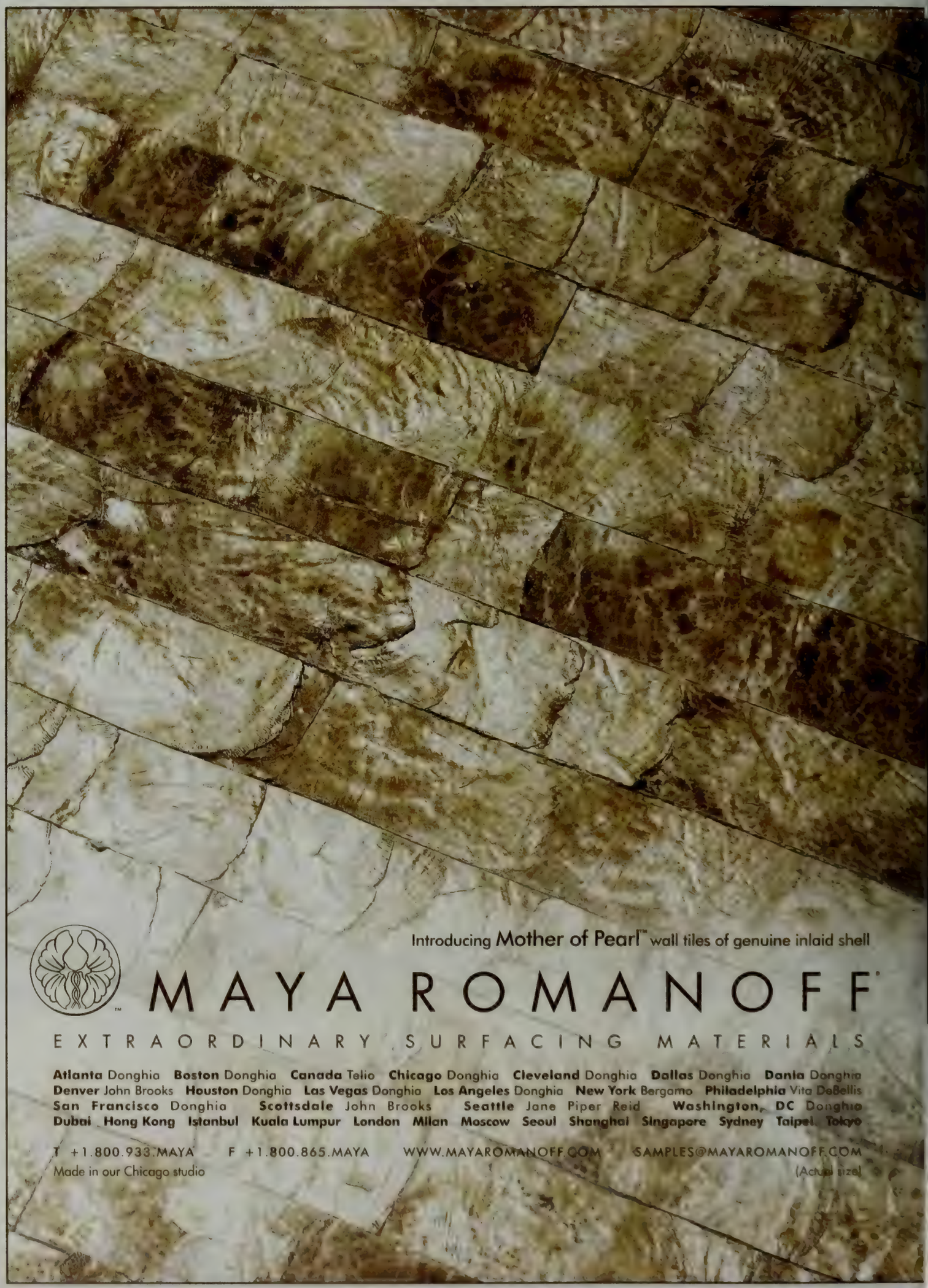
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New Day in New Orleans

Post-Katrina, the City's Antiques Dealers Exhibit Resiliency Seasoned with Uncertainty

Text by Jeffrey Simpson/Photography by Katherine Slingluff

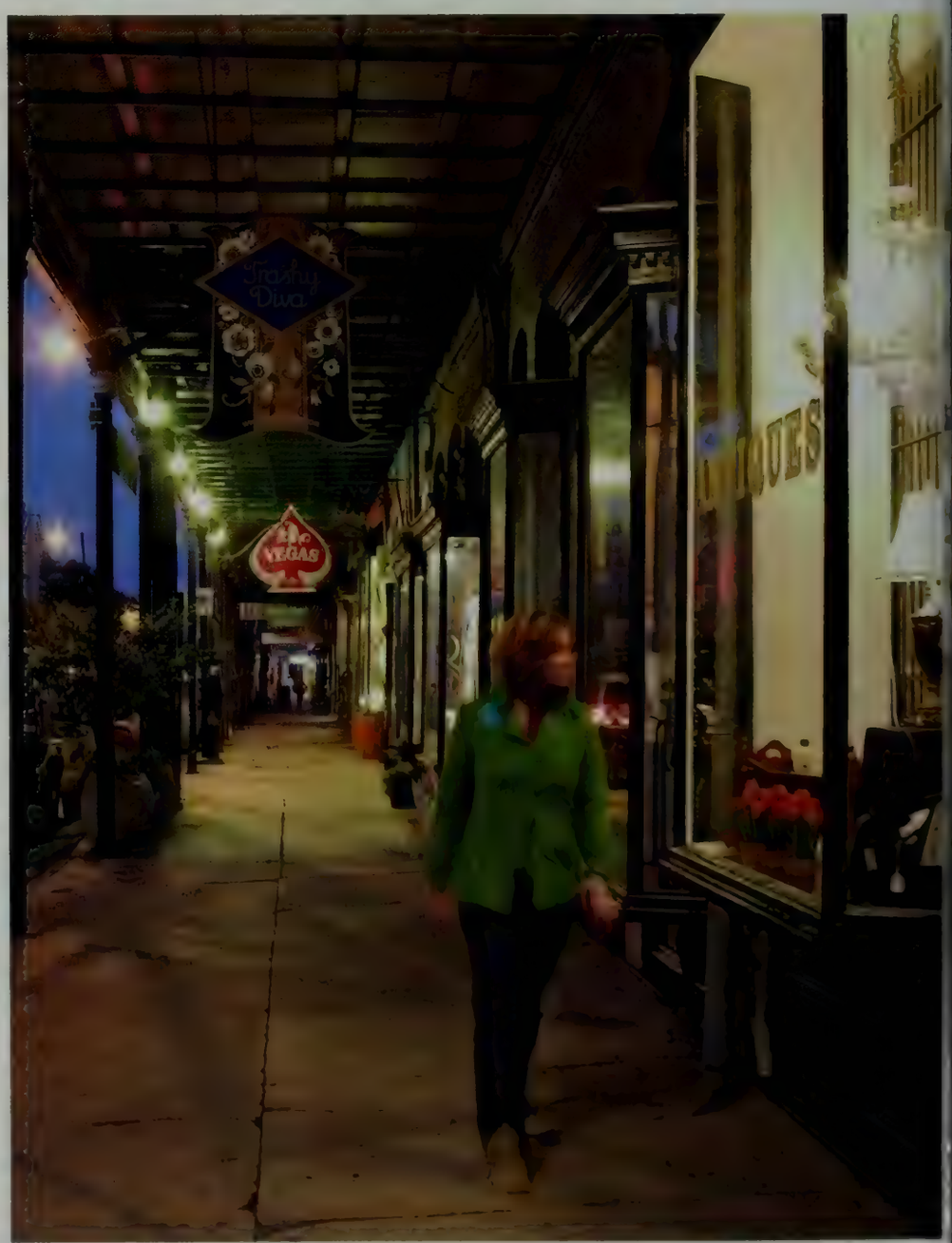


U-DWELL

ABOVE: New pieces, such as a zebra-print-covered chair, mix with old, creating "something unavailable in the rest of the city," says owner Mary Satterlee.

STROLLING DOWN NEW ORleans's Magazine Street toward Joey K's, where dowagers, local antiques dealers and construction workers powdered in white plaster all comfortably lean their elbows on wood tables while they're tucking into gumbo and blackberry cobbler, I am aware of being in a play. As a writer about antiques for many years and as somebody with friends in New Orleans, I find Magazine Street, with its orange light, dusty trees and funky, edgy shops, just the same as always. But I know it is a stage set.

continued on page 44



Centers of New Orleans's antiques trade, Magazine Street (above) and Royal Street continue to offer shoppers a vibrant assortment of stores, with goods ranging from art to furniture to jewelry. While the areas were spared much of the damage done by Hurricane Katrina and its aftermath, dealers are still struggling.


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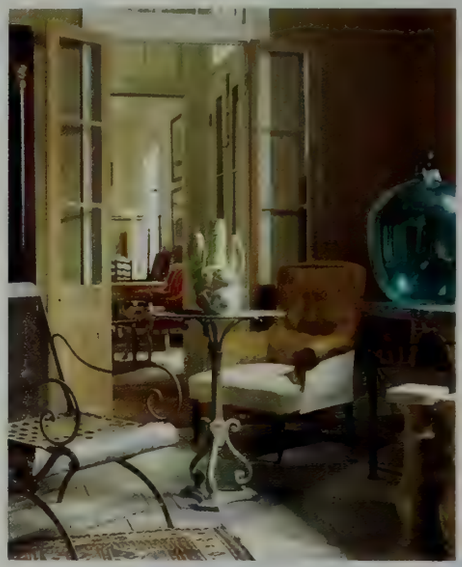
continued from page 40

"We look great, but two blocks away from the river, water was rolling into the streets," says antiques dealer Ann Williams.

As I walk away from the French Quarter—undamaged by water, ancient and hectic, like someone who has been shot in a barroom brawl and is still dancing—I reflect on the courage and gallantry of the people who are not only going to stay here and rebuild after Hurricane Katrina but who are going to have nice houses with nice things in them as well. My first stop on Magazine Street is U-Dwell, opened on July 4, 2005, by Mary Satterlee, a onetime corporate lawyer and currently a decorator and *antiquaire*. "People who are in New Orleans now are here because they want to be," says Satterlee. "The locals have totally rallied. My mix of classic Modernism and 'grandmother's antiques,' along with clean-lined new pieces, appeals to people who are starting over, and beginning early last year, my decorating business went sky-high."

Farther along the street, Allain Bush (pronounced "Allayn"; she was named for her grandfather) continues the business her mother started 40 years ago in a two-story, 5,000-square-foot structure bui around a courtyard. With quirky assortment of piece such as a 19th-century Frenc cast-iron daybed with its orig nal gilding and religious art facts, Bush's shop has a rich musty feeling. "We left th store cat on the second floo with food and water when K trina struck." She was luck enough to be able to return t the city soon after the storm h to rescue the cat, and she foun that the shop had suffered on

continued on page



ANN KOERNER

LEFT: Local artist Evelyn Jordan's contemporary c ramics top a 19th-centur table attributed to Germa architect Karl Friedrich Schinkel. The iron garde chair is from France.

PIRANESI

BELOW: The shop, name for the 18th-century Itali architect, features 18th- and 19th-century Europ an antiques that reflect th owners' interest in Neo- classical decorative arts.

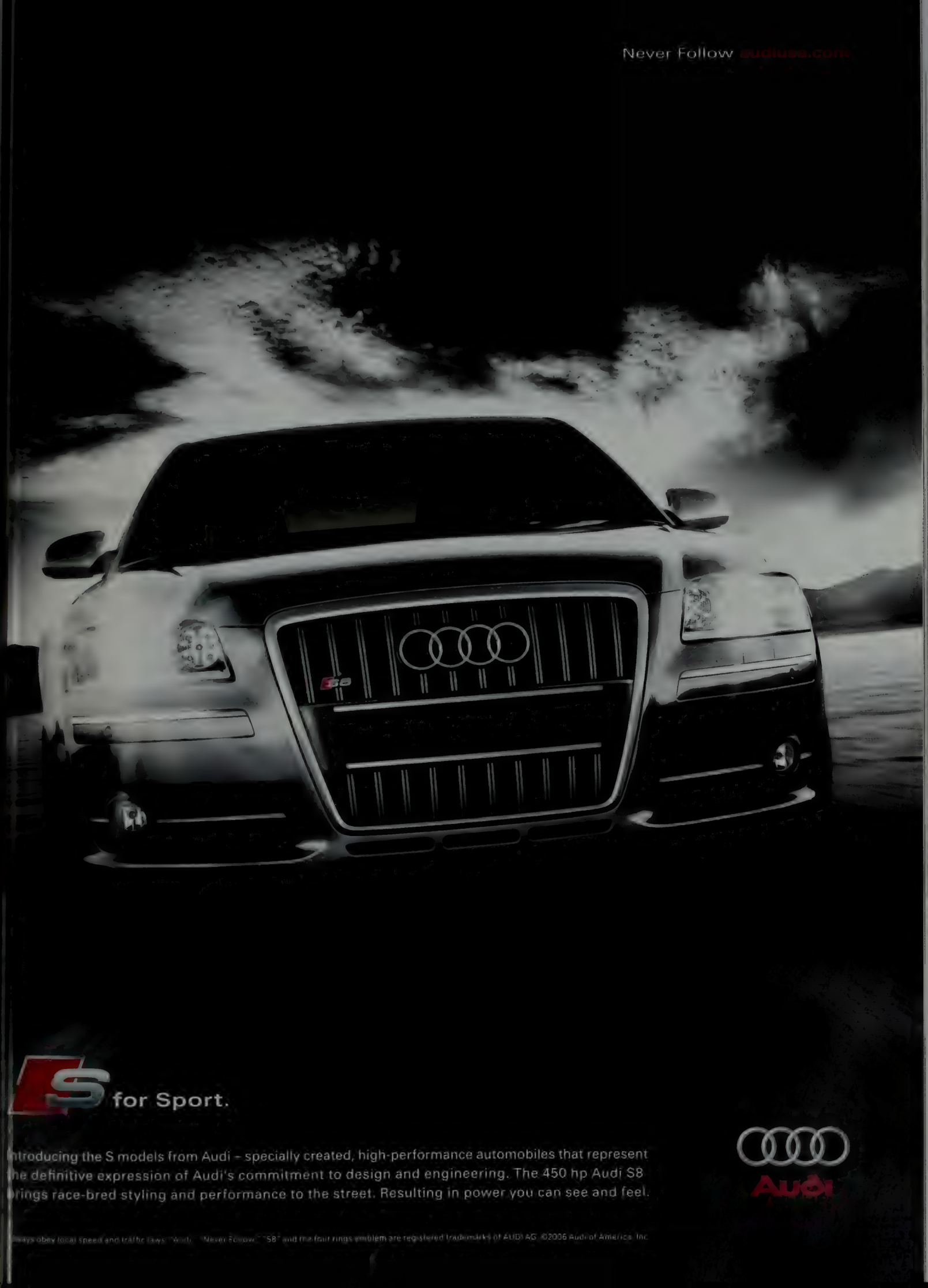




PASSAGES ANTIQUES

ABOVE: "It started out as a whim, but now we have an obsession," Helen Wirth says of the 19th- and early-20th-century majolica (right) and Palissy ware that fill the shop she owns with Jennifer Tujague.




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BUSH ANTIQUES

FAR LEFT: Though it has "a little of everything," Allai Bush says her shop is pe haps best known for its antique beds. Recently sh began carrying antique-reproduction beds as we

MAC MAISON

LEFT: "We try to have an inventory of architectura elements," explains own Michael Carbine, whose stock also features a Gus tavian-style clock, Frenc chairs and antique lightin

continued from page 44

minor damage to the building and none to the inventory. Bush reports that her business has been steady in the months following the storm as the momentum in rebuilding has risen. But also, as is the case with many of her Magazine Street colleagues, she says, "before—there is only one 'before' in New Orleans these days—my business was half in town and half out of town; now it's mostly in town. And I'm proud of the ambience we're creating."

Piranesi, typical of Magazine Street with its volatile mix of old and new, was started by Ann Williams and her partners, Kathy Slater and Cary King, in the summer of 2004—ironically, Williams notes, a year and a few weeks before the storm hit. The 18th- and 19th-century furniture, lighting and prints continue to draw customers, since they offer themselves as interior design material. Kathy Slater, who is a designer, also attributes a significant measure of Piranesi's survival to her clients' shopping there.

Williams mentions the Web site 1stdibs.com as a lifeline for New Orleans antiques shops. Michael Bruno, the owner, offered New Orleans's shop owners reduced rates to sell on it. "Albert Hadley contacted us from New York because of the Web site," notes Williams. Also, like other dealers along the street, she talks bashfully and gratefully of deferred rents until "we got on our feet."

"Everybody lies," adds Williams. "Everybody says, 'Things are just great.' We'll be lucky," she says a little bitterly, "if, in 25 years, we're a boutique city like Charleston or Savannah." She pauses. "On the other hand, people are going on buying trips. We're going about our business."

After that stop at Joey K the first restaurant to reope on the street (The jambalay The onion rings!), I progress t Passages, where Helen Wirt and her partner, Jennifer Ti jague, concentrate on majoli and 19th-century specialty ch na such as oyster and asparag

continued on page 5





KEIL'S ANTIQUES

LEFT: Art, antiques and jewelry are displayed in the front window of the shop co-owner Peter Moss calls "a treasure house." ABOVE: Late-19th-century mahogany-and-gilt-bronze chairs.

Ordinary day



Incredible evening





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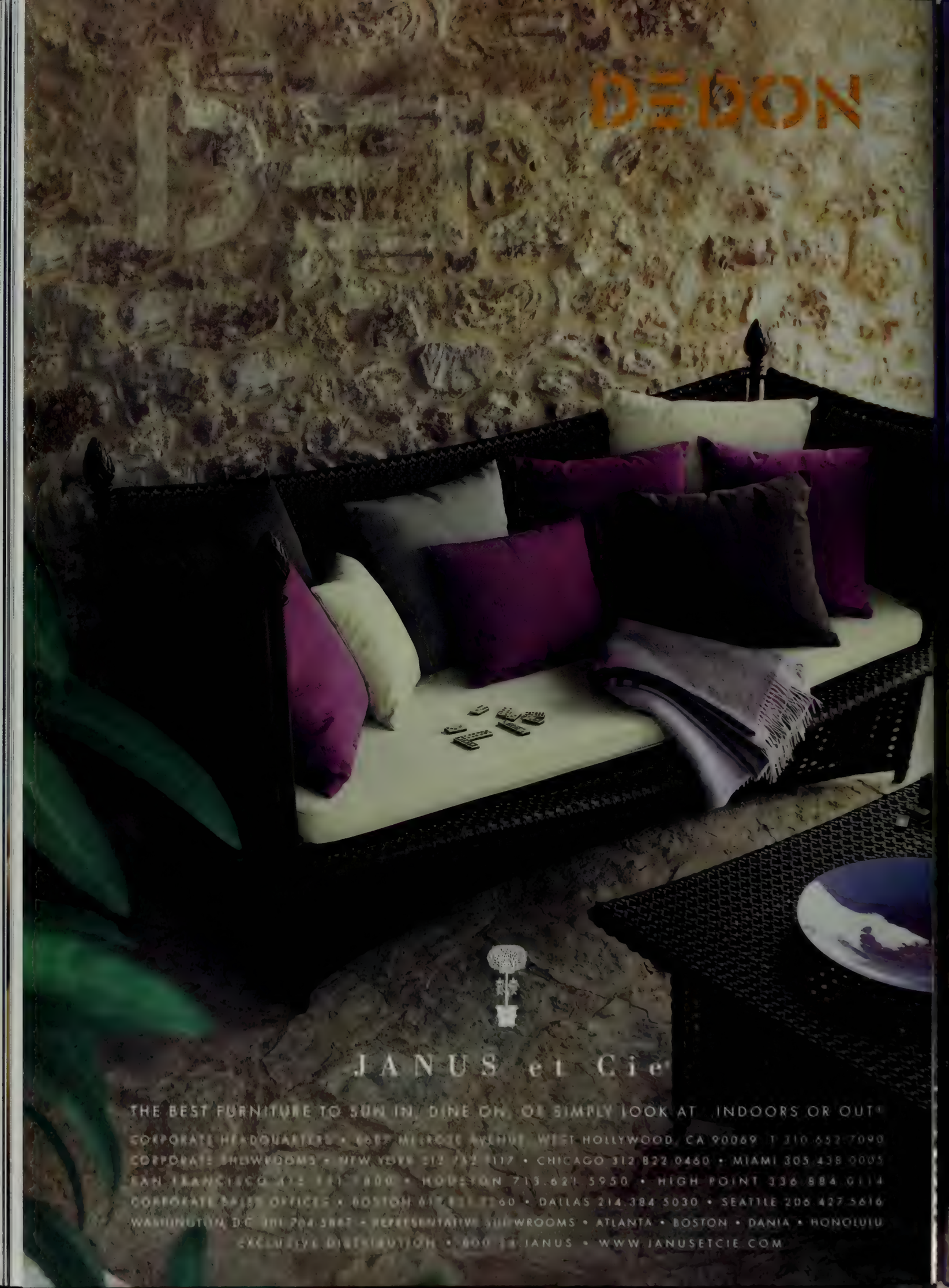
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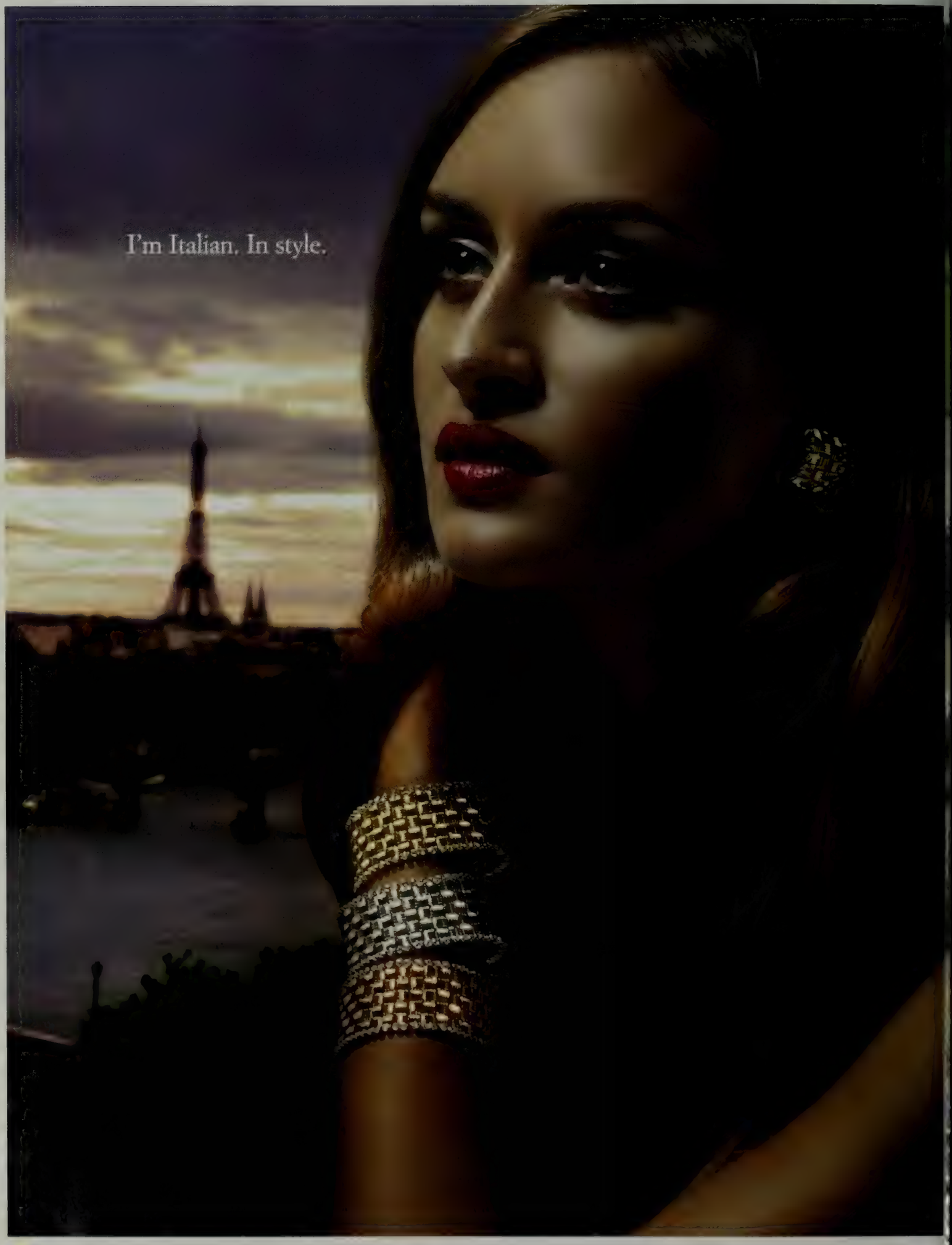
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plates. Besides their 18th- and 19th-century furniture, they carry Palissy ware, a kind of porcelain embellished with "pond themes"—lizards and snakes—which seems appropriate to a city built below sea level. "It's been a rough road," says Wirth. "The tourist trade is not what it used to be. But if you have a passion, then you keep on going. We're here."

Michael Carbine, a New Orleans native and Columbia graduate with a gravel-voiced, southern way of speaking, came back home a number of years ago to open a construction business focusing on historic restorations. His antiques shop, mac Maison, is next door



MOSS ANTIQUES

LEFT: A circa 1880 Baccarat-crystal chandelier hangs at the entrance. Besides important lighting, the shop carries antique European case pieces, seating and accessories.

M. S. RAU

BELOW: In business for 95 years and in the same location for 75, the family-owned firm specializes in antique silver by such designers as Paul Revere and Paul de Lamerie.





During business hours, Royal Street, with its 19th-century architecture, is a pedestrian thoroughfare.

to his construction firm. "I didn't need another business," he says with a laugh, "but it's nice to have mantels and doors to show clients, so 15 years ago I started mac Maison, which carries architectural elements like stone chimneys and doors."

Carbine, who is predictably busy with restorations—"Some clients were flooded, so we had to restore again what we had already restored"—offers that while things are not what they were, long-term out-of-town clients, "decorators from Dallas and California," have remained loyal.

continued on page 52

New Orleans Shops

U-Dwell, 2101 Magazine Street, 504-309-2503. *Contemporary furniture and lighting; antique painted furniture*

Passages Antiques, 3939 Magazine Street, 504-899-3883; www.passages-antiques.com. *Nineteenth-century majolica and Palissy ware*

Ann Koerner Antiques, 4021 Magazine Street, 504-899-2664; www.annkoerner.com. *European antiques and contemporary ceramics*

Piranesi, 2104 Magazine Street, 504-523-2000; www.piranesiantiques.com. *Neoclassical European antiques*

Bush Antiques, 2109 Magazine Street, 504-581-3518; www.bushantiques.com. *Antique and reproduction beds*

mac Maison Ltd., 3963 Magazine Street, 504-891-2863; www.macmaisonltd.1stdibs.com. *Antique architectural elements and furnishings*

Keil's Antiques, 325 Royal Street, 504-522-4552. *Eighteenth- and 19th-century furnishings and ceramics, estate jewelry*

Moss Antiques, 411 Royal Street, 504-522-3981; www.mossantiques.com. *Antique furniture, ceramics and lighting*

M. S. Rau Antiques, 630 Royal Street, 504-523-5660; www.rauantiques.com. *Paintings, antique furniture, jewelry and silver*

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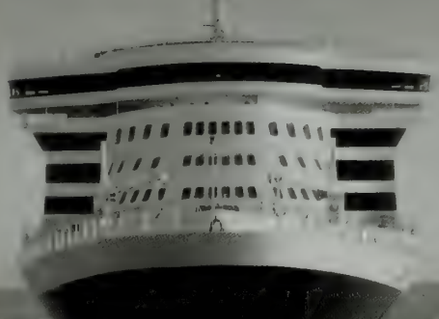
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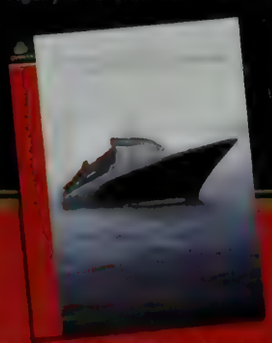
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Ann Koerner, whose shop is located on Magazine Street between Louisiana and Napoleon in a Victorian double-shotgun house that she made into a single a while back, says, "The first thing was that my shop was still here when I returned. I couldn't get in for a month, but when I opened the door, it was as though I had never been away." Koerner was touched when old customers walked through her collections of 18th-century to classic Modern French furniture, which she seasons with contemporary ceramics, Swedish armchairs and Italian consoles, and each bought something. She too mentions 1stdibs.com and says, "Business has been very good."

But she adds, "There needs to be change, not only physically but also in our attitude. New Orleans has prided itself on being different from the rest of the country. But now we need to assimilate. Poverty has been revealed, and it is shocking. The blame is everywhere."

Michael Carbine says, "There's more life and activity on Magazine Street than there is in the French Quarter," and most of the other Magazine Street dealers concur. The venerable French Quarter is what most people think of when they think of New Orleans: Jackson Square and the lacy cast-iron balconies and the atmosphere of another place, a haunting—and haunted—tropical Latin city from another time. The French Quarter, except for a few roof tiles, was undamaged by Katrina. But everyone agrees that, for the most part, the antiques shops—ancient, grand, supporting descendants of four and five generations of proprietors and employees and filled with majestic mahogany and the tinkling lusters of 18th-century chandeliers—are, in a word, hurting.

Peter Moss, who, along with his mother, Andrée, runs Keil's Antiques, which was founded in 1899 by his great-grandmother and which is situated a few doors down from Moss Antiques, directed by his brother, Keil Moss, says, "Longtim customers are calling us and making trip down specially to buy. The French chan deliers and Chippendale furniture are stil in demand with New York decorator And one man, who had bought a hous before the storm, called afterward an furnished the whole place with our piece he bought on the Internet." Mentionin Royal Antiques, which is owned by hi aunt and uncle and which is "more countr French and country English," Moss say "We want the shops to continue on th street. We need each other."

Keil Moss says, "We're replowing th fields, and it's going to be a long hard job. The French Quarter, with its high-en shops and out-of-town trade, is waiting fo visitors to return. He adds, "We're mak ing good deals. Our employees and ou customers are important to us—we hav some employees who have worked her for more than 50 years—and we're goin to survive for them and for us."

A dissident French Quarter voice, on on the positive side, comes from Bill Ra president of M. S. Rau Antiques, whic has been in business since Rau's grandf ther started it in 1912. "Our warehouse ha five feet of water in it. My parents and m mother-in-law lost their homes—Katrin was an equal-opportunity storm—but th gallery was untouched. We have a first-cla Web site, and we were proactive in gettin our clients back. We have the best silv in the United States, from Paul Revere o and that's something you can't duplicate

Despite his good year, however, Ra echoing the determination and the doub of all dyed-in-the-wool New Orleanian concludes, "While we need no more hu ricanes, we need a levee system that is bui the way it should have been; we need better coastal system; and we need goo leadership. With these things, the city wi come back. Without them, it won't."

"We're just waiting," says Ann Williams.

> "There needs to be change, not only physically but also in our attitude. New Orleans has prided itself on being different from the rest of the country. But now we need to assimilate."



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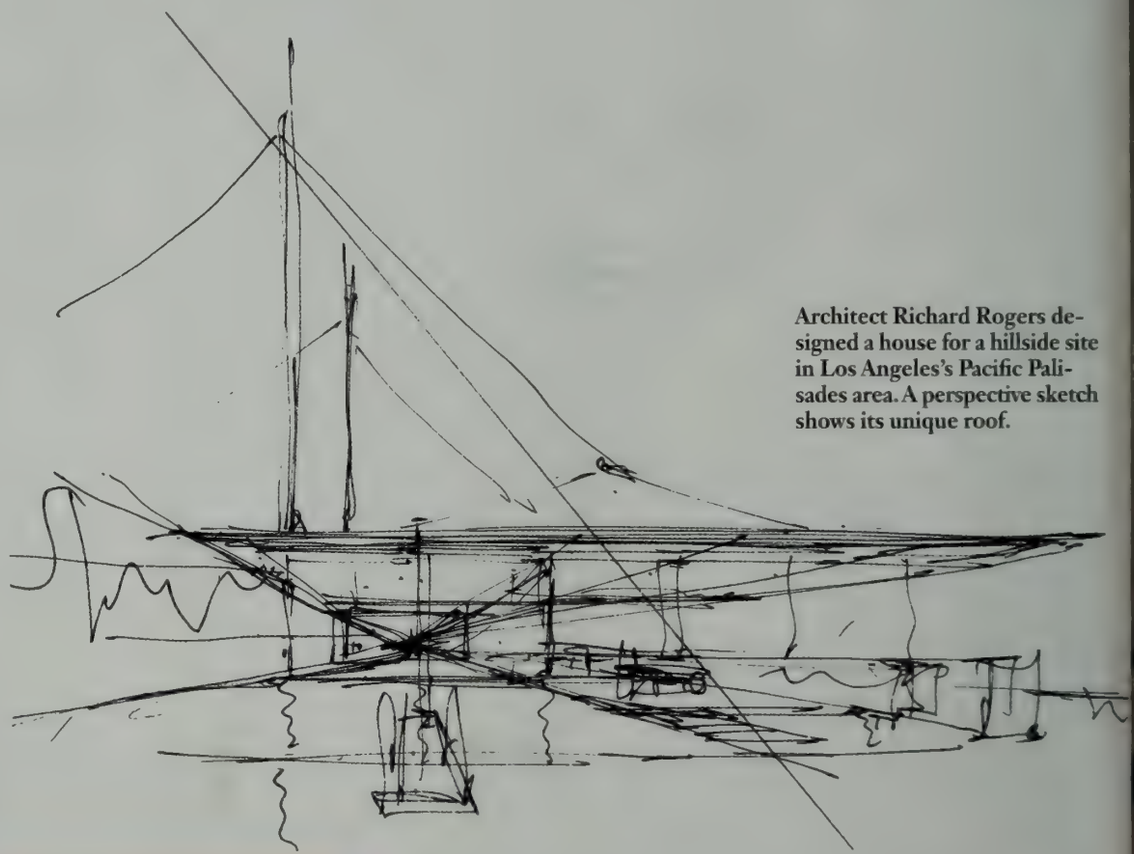
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House on the Hill

A Pacific Palisades Bachelor Pad by Richard Rogers

By Alastair Gordon



Architect Richard Rogers designed a house for a hillside site in Los Angeles's Pacific Palisades area. A perspective sketch shows its unique roof.

RICHARD ROGERS'S DESIGN for the Elias house came in a fast but elegant flourish. It was all about the California light, the site—a ledge—and its panoramic views. His initial sketch reduced the house to a few simple gestures: broad horizontal lines for the roof and main floor, slender verticals to represent the pair of steel masts that would support the oversize roof like a circus tent. Michael Elias, a Hollywood screenwriter and director, wanted something spectacular for the land he had acquired in 1990 in Pacific Palisades. Unlike most homeowners who go through the agonizing quest for a good architect, Elias simply phoned his brother-in-law in London, who happened to be one of the world's great architects. "I was flush at the time, and I wanted Richard," says Elias, who wrote the screenplay for, among many films, *The Jerk*, with Steve Martin. "This was the greatest thing I'd ever seen," Elias recalls. "I loved the views and the way it floated. You'd have to have been a cultural barbarian not to love it."



LEFT: A model of the design highlights the rear elevation. The mast-supported roof allows the partitioning of the rooms to be easily adjusted.

The entrance side of the house was designed to nestle into the sloping grade of the hillside, while the front would reach out to the views with seamless, floor-to-ceiling glas The main-floor plan accom modated a master bedroom two guest rooms, a living are baths, a kitchen and a dinin area—the perfect bachelor pa for a successful screenwrite "My needs were relatively sim ple," says Elias. Glass walls an sliding glass doors opened th double-height living area t panoramic views and a wra around terrace with a pool and spa. The main attraction, how ever, was the suspended roo a great hovering steel-brace pancake measuring 59 by 9 feet that allowed total free dom and internal flexibilit Rooms and partitions coul be placed anywhere. Intern walls were prefabricated pan els that could be moved int

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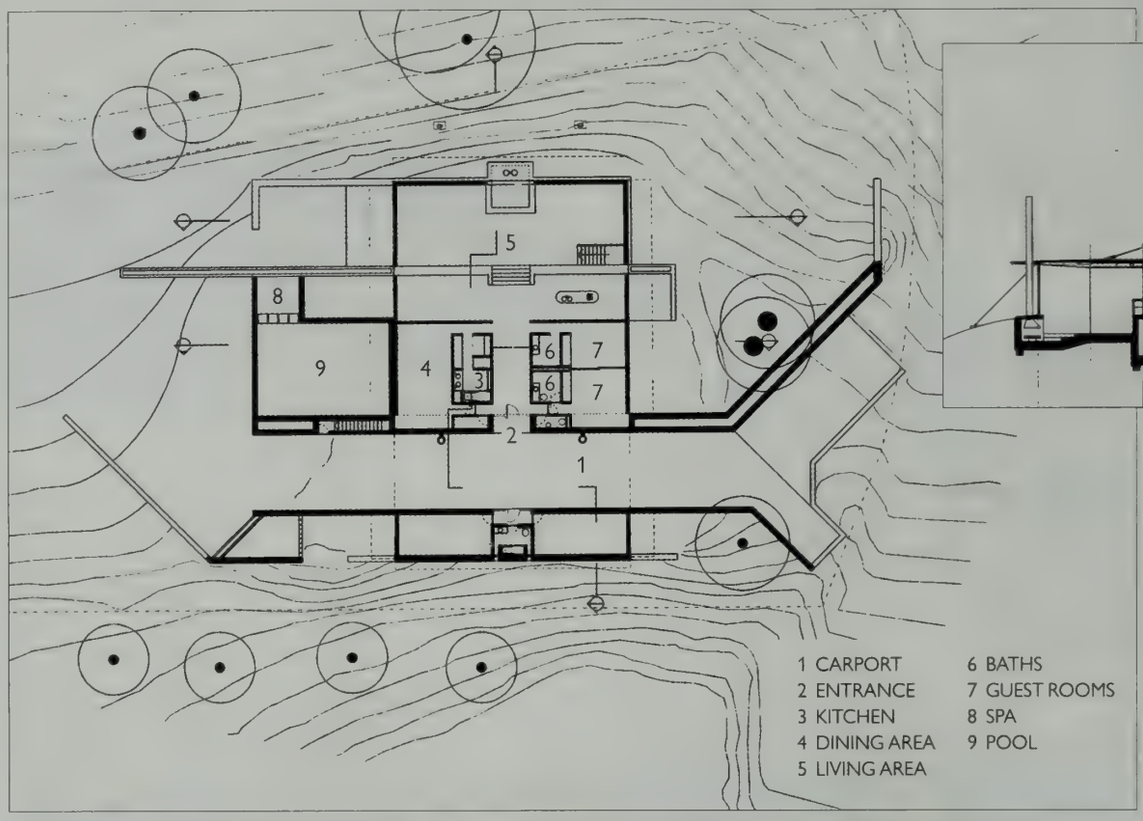
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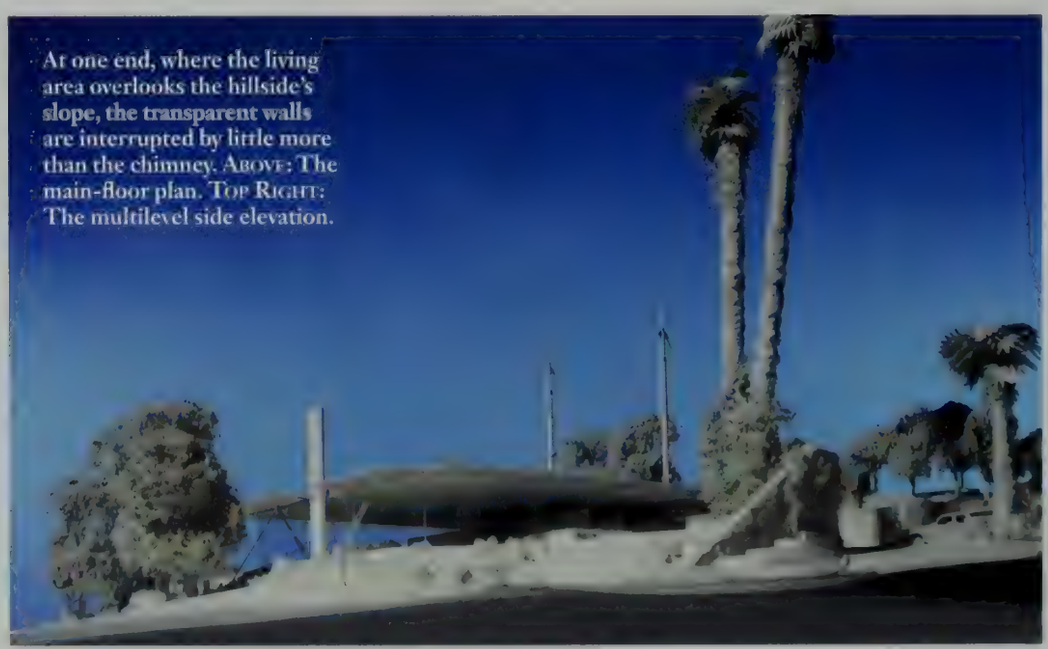


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At one end, where the living area overlooks the hillside's slope, the transparent walls are interrupted by little more than the chimney. ABOVE: The main-floor plan. TOP RIGHT: The multilevel side elevation.

continued from page 54

various configurations to suit the client's needs. This kind of high-wire suspension act was not without precedence in Rogers's work. In fact, it has been one of his signature moves; he used similar mast-and-cable systems for a factory in Quimper, France; the PA Technology Lab in Princeton, New Jersey; and his most daring high-tensile structure, the giant Teflon-coated canopy that hangs above the Millennium Dome, in London, and is supported by 12 328-foot-high masts. "I've always been interested in tensile structures," says Rogers, who is now working on the expansion of the Jacob K. Javits Convention Center and the planning of Tower 3, a two-million-square-foot office building on the site of the World Trade Center. "The beauty of tension is that it's so much more efficient in the amount of material used when compared to compression," he says. "It's very sustainable."

While the Elias house can be seen as a natural outgrowth of Rogers's ongoing dialogue between technology and nature, the design is als an homage to a regional sty of California architecture, particular the lighter-than-a structures of the Case Stuc housing program of the 195 and 1960s. "I thought the Ca Study architects were very i fluential, especially Rapha Soriano, who broke away fro the mainstream," says Roge His design for Elias recaptur some of the optimism of th period. If built, the Elias hou would have sat as lightly c the land as an air kiss betwe Hollywood celebrities.

Rogers is not particula ly known for single-fami homes, and the few residenti projects that he has undertak have often been for family, suc as the minimal glass pavilic for his parents in London. H is better known for sprawlir complexes, visionary urb plans, airports, factories ar cultural centers. Rogers's nam came to worldwide attentic in 1971 when he and Ren Piano won the competitic for the Georges Pompid Centre in Paris. The museu was completed in 1976, ar soon after, Rogers founded t Richard Rogers Partnershi He went on to design ma award-winning public projec such as Lloyd's of London, t Channel 4 Headquarters London and the Law Cour in Bordeaux. In 1991 Ro ers was knighted by Que

continued on page

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continued from page 56

Elizabeth for his contributions to arch tecture, and he was made a life pe in 1996.

Along the way, Rogers developed distinctive style in which appropria technologies are used to reduce ener consumption and respond to changi patterns of activity. Structural ingredien are boldly expressed, as with the Lloy headquarters in London. There, nothi is concealed. The plan is, in effect, turn inside out to reveal all the service ar circulation components. Sometimes the elements are painted in bright prima colors to further accentuate their rol as with the Pompidou center. But Roger

> "I would have had one of the great houses," admits Elias, ruefully.

high-tech approach is never just an ae thetic conceit. Rather, it reflects a beli in the modern age and the inhere integrity of the architectural process. I placing the service accoutrements arou the perimeter of his buildings, he w freeing up their interiors and facil tating flexibility.

The Elias house, despite its compar tively small scale, expresses many of t same concerns as Rogers's larger urb projects. Here is the home as industri object, idealized and set in harmo with nature. The lines of the roof mas and double chimney echo the lines the towering palm trees. The overhan ing roof and the wide openings captu breezes from the Pacific Ocean. A passiv heating and cooling system stores he during the day in "air floor" cavities belo the terrace and warms the house duri cooler evenings. Conversely, cool air cou be circulated from underground chambe during hot daytime weather.

"I would have had one of the gre houses," admits Elias, ruefully, still wis ing he had built his house on the hill. B he didn't. His life changed, and he g married. "We moved to another neig borhood," says Elias, who now lives Westwood. "If anyone wants to build th house, let me know," he says. "I have the plans." □

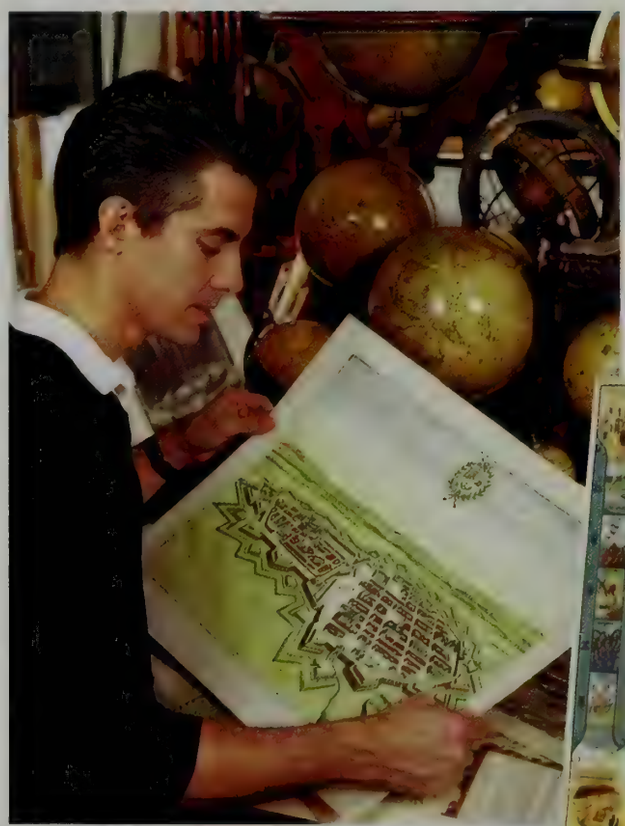


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Discoveries by Designers



Maps of the World

New York designer **Mitchell Turnbough** (left) says about the Upper East Side gallery of **George Glazer**, where antique globes, historical maps and old prints jostle for position, "It's an exciting academic environment that still offers a sense of exploration with George as your expert guide."

George Glazer Gallery, 28 E. 72nd St., New York, NY 10021
212-535-5706; www.georgeglazer.com





Best Baskets

In the Southern Uplands of Scotland, Lise Bech (www.bechbaskets.net) grows a range of willows, harvests them by hand and applies traditional weaving techniques to her sculptural, timeless baskets, such as the Contour Vase, $800.



Full Nelson

For more than 25 years George Nelson advanced design at Herman Miller. His 1952 *tansu*-like miniature chest, $16,500, reflects his fascination with Japanese design and is at Modern One (323-651-5082; www.modern1.com).

J. Robert Scott

The Reds Collection, designed by Sally Sirkin Lewis, at J. Robert Scott (310-680-4300), features handwoven silks, wools, silk mohair and silk chenille.



Table Time

Viennese-born designer Paul Frankl was one of the most dynamic contributors to the look of American Modernism. A 1930s Skyscraper demilune table, $12,500, is at Benjamin Storck Ltd. (415-863-1777; www.benjaminstorckltd.com).



Ultra-Swede

A pair of Swedish 1920s Art Déco cherry-paneled armchairs inlaid with rosewood, ebonized birch and pewter, $9,800, and re-covered in a cream Ultrasuede, is at Svenska Möbler (323-934-4452; www.svenskamobler.com).

True Blue

Intricately detailed bronze mounts, cast in France, adorn a blue-glass Seguso vase, $2,200, with an original "Cenedese Glass" label on the bottom, at Douglas Rosin Decorative Arts & Antiques (312-337-6556; www.douglasrosin.com).





Door to Door

Inspired by the Arts and Crafts Movement, Paul Robilotti designed a suite of door hardware for SA Baxter's Artisan Series. The architectural-hardware company (800-407-4295; www.sabaxter.com) is in New York's Design Center building.



Roman Holiday

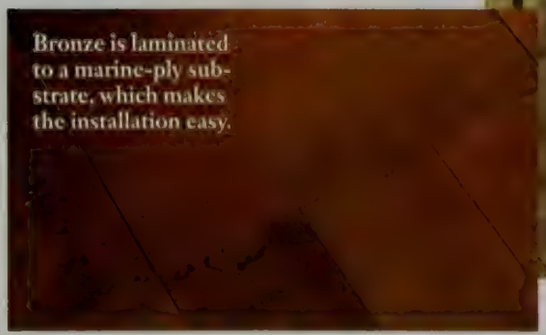
Salvaged from the Gio Ponti–designed and –furnished Hotel Parco dei Principi in Rome, a restored vanity with turquoise Formica, created circa 1964 for Dassi, is $16,500 at Eccola (323-932-9922; www.eccolaimports.com).

A Glow from Below

Steve Charles's Alchemy Collection features bronze, copper, brass and German silver tiles for walls or floors. The bespoke tiles come in hand-patinated finishes and sizes, including briquettes and pavers. At London's Jumeirah Carlton Tower hotel, the entire floor of the Gilt Champagne Lounge was paved in brass briquettes (right). Charles also turns English saddle leather into tiles, hand-finished or stamped, for his Hide Collection.

Steve Charles, E1 The Old Engineering Offices
2 Michael Rd., London SW6 2AD
44-20-7384-4424; www.stevecharles.com





Bronze is laminated to a marine-ply substrate, which makes the installation easy.

continued on page 6

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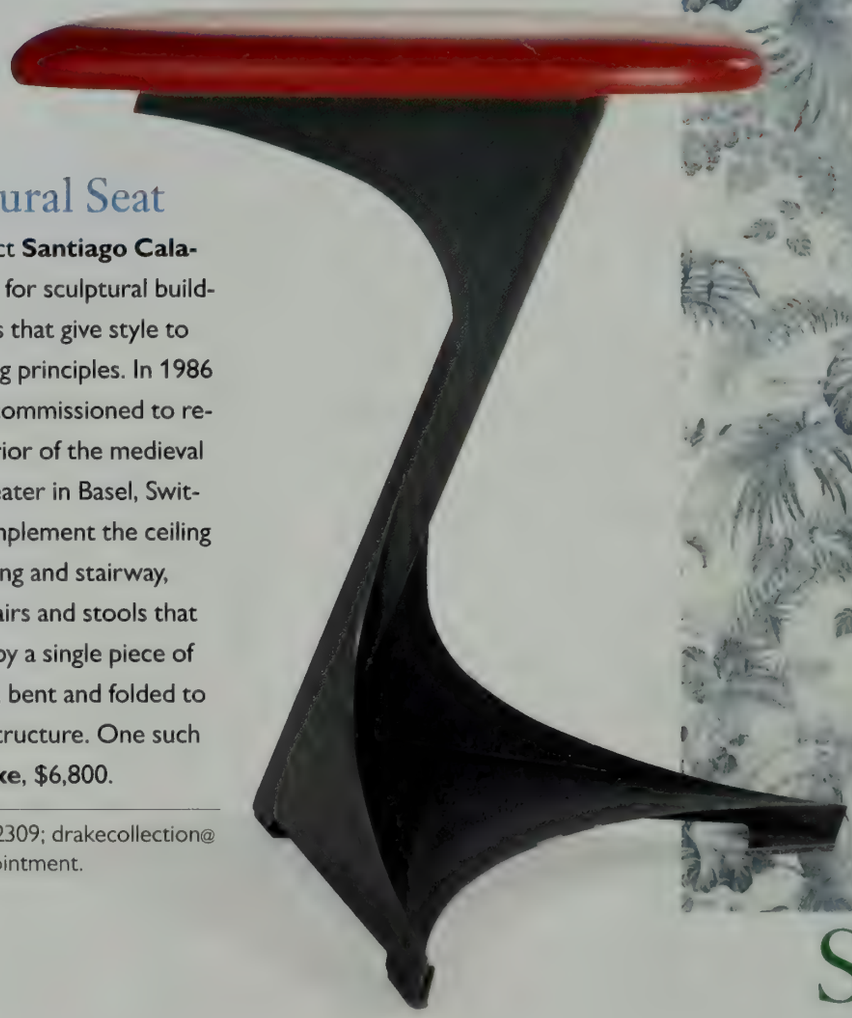
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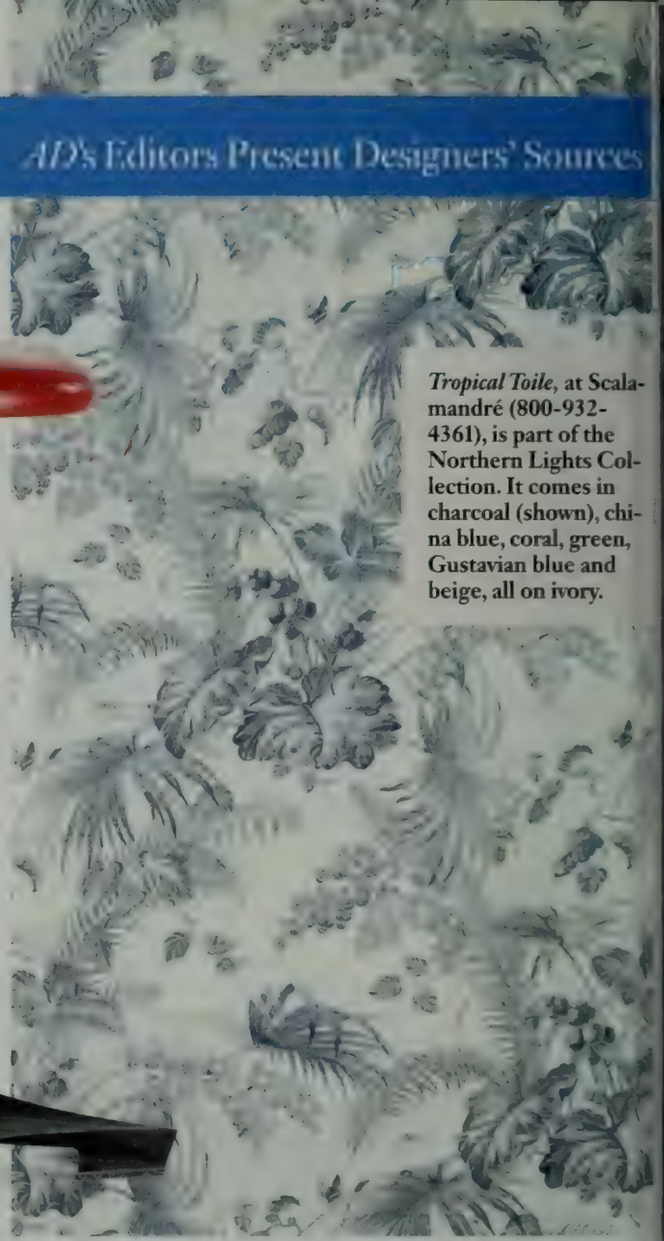
AD's Editors Present Designers' Sources



A Sculptural Seat

Spanish architect **Santiago Calatrava** is known for sculptural buildings and bridges that give style to rigid engineering principles. In 1986 Calatrava was commissioned to redesign the interior of the medieval Tabourettli Theater in Basel, Switzerland. To complement the ceiling structure, lighting and stairway, he designed chairs and stools that are supported by a single piece of enameled steel, bent and folded to create a solid structure. One such stool is at **Drake**, $6,800.

Drake, 917-837-2309; drakecollection@aol.com. By appointment.



Tropical Toile, **at Scalamandré (800-932-4361), is part of the Northern Lights Collection. It comes in charcoal (shown), china blue, coral, green, Gustavian blue and beige, all on ivory.**

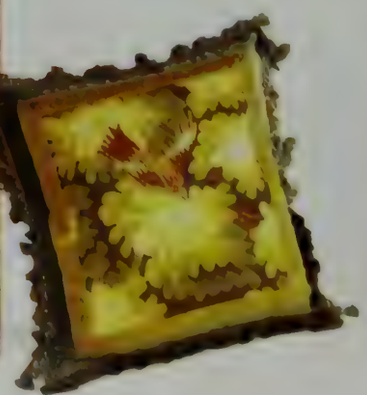
Scalamandre



A Renaissance of Pillows

Pillows handcrafted from Aubusson tapestries, needlepoints and Victorian velvets and silks by Geraldine McCleave (left, in her studio, surrounded by silks and tapestries) for her company, **Pillow Works,** are a favorite of **Michael Schaible**'s. Her craft is a rescue of sorts: She gives forgotten antique textiles a second chance.

Pillow Works, 718-965-7427; www.pillowworks.com



"Working with exquisite textiles has been a joy and a privilege," she says.

continued on page

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Discoveries by Designers

AD's Editors Present Designers' Sources

Laura Lienhard Textiles

Forsythia, **at Laura Lienhard Textiles (802-660-8528), is printed on Belgian linen. The fabric is available in rust, green, brown and purple.**

Tea for Takeoff

An unusual silver-plated teapot in the form of an airplane, with a rosewood handle, $3,500, can be found at Europa Antiques and Fine Art Gallery in Summerland, California (805-969-4989; www.antiqueseuropa.com).





The Table Ronde, $71,680, has a lacquered-wood top on a bronze base.

Ralph Pucci

French designer Hervé Van der Straeten has a collection of his unique furniture, which is constructed as works of art, on permanent display at the Chelsea loft showroom of Ralph Pucci (212-633-0452). Armoire Baguettes (above) is made of tinted black pearwood and bronze with padauk on the interior, $161,570.

continued on page 7

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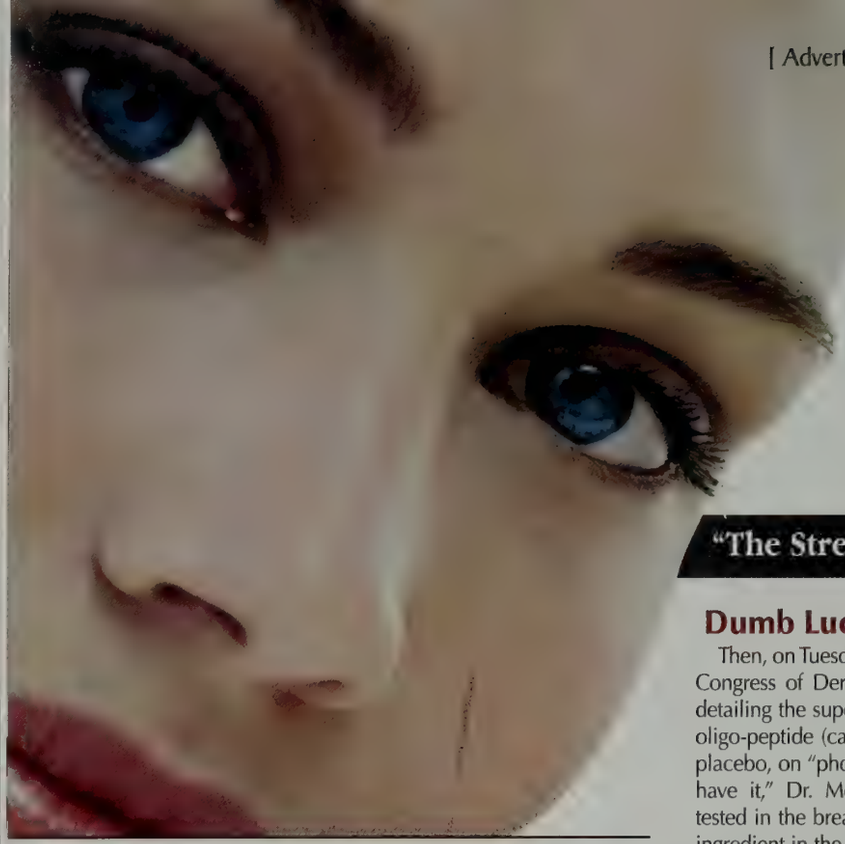
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Is This Cosmetic Breakthrough Better than Botox®*?

"The Stretch-Mark Cream Turned Anti-Wrinkle Phenomenon"

In a remarkable turn of events, arguably one of the strangest in the history of cosmetics, women across the country are putting a stretch-mark cream called StriVectin-SD® on their face to diminish the appearance of fine lines, wrinkles, and crows' feet. And, if consumer sales are any indication of a product's effectiveness, StriVectin-SD is nothing short of a miracle. Women (as well as a growing number of "Boomer" men) are buying so much StriVectin-SD that finding a tube at your local cosmetic counter has become just about impossible. Has everyone gone mad? Well… not really.

Scientific Breakthrough or Dumb Luck?

Although StriVectin-SD's functional components were already backed by clinical trials documenting their ability to visibly reduce the appearance of existing stretch marks (prominent because of their depth, length, discoloration, and texture)… the success of StriVectin-SD as an anti-wrinkle cream was "dumb luck," says Gina Gay, spokesperson for Klein-Becker, maker of StriVectin-SD.

"When we first handed out samples of the StriVectin® formula to employees and customers as part of our market research, the sample tubes were simply marked 'topical cream' with the lot number underneath," Ms. Gay explains. "As the samples were passed to friends and family, the message became a little muddled and some people used this 'topical cream' as a facial moisturizer. As we began to receive feedback from users, like 'I look 10 years younger' and 'I can't even notice my crows' feet,' we knew we had something more than America's most effective stretch-mark cream. The point was driven home as store owners began reporting that almost as many people were purchasing StriVectin as an anti-wrinkle cream as were buying it to reduce stretch marks."

Dr. Daniel B. Mowrey, PhD, Klein-Becker's Director of Scientific Affairs, says, "Clearly, people were seeing results, but we didn't have a scientific explanation as to why this wrinkle reduction was occurring. However, based on the incredibly positive reports, I started using it myself — applying StriVectin to my face after shaving." Dr. Mowrey adds, "On a personal note, my wife tells me I haven't looked this good in years."

Dumb Luck Strikes Again!

Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented.[1,2] "As luck would have it," Dr. Mowrey states, "the anti-wrinkle oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

In the trials, subjects applied the patented peptide solution to the crows' feet area on one side of the face, and a cream containing either retinol, vitamin C, or a placebo to the other side.

Subjects in the Pal-KTTKS/retinol study applied the cream once a day for 2 months and then twice a day for the next 2 months. Using special image analysis, the study's authors reported "significant improvement" in the appearance of both overall skin tone and unsightly wrinkles for those women using the peptide solution.

Better yet, at the 2-month halfway point, the peptide solution worked nearly 1.5 times faster than retinol (in measured parameters), and without the inflammation retinol often causes in sensitive skin. As was expected, the results of the remaining studies confirmed that the Pal-KTTKS solution's effectiveness at reducing the appearance of fine lines and wrinkles far exceeded both vitamin C and placebo.

A smoother, younger complexion, with less irritation and faster results — all without expensive (and painful) peels, implants, or injections.

Better than Retinol and Vitamin C, But Is StriVectin-SD Better than Botulinum Toxin?

Dr. Nathalie Chevreau, PhD, RD, Director of Women's Health at Salt Lake City based Basic Research®, exclusive distributor for Klein-Becker, explains, "Leading dermatologists agree that Botulinum Toxin is the preferred treatment for glabellar lines, that tiny little space of moderate to severe lines between the eyebrows. But ever since it was discovered that StriVectin could reduce the appearance of fine lines, wrinkles, and crows' feet… the kind of fine lines, wrinkles, and crows' feet that can add 10-15 years to your appearance and which costly medical treatments often leave behind… skin-care professionals have been recommending, and using, StriVectin." In fact, researchers believe non-invasive alternatives are better, because, Dr. Chevreau continues, "Topical creams and gels offer gradual, continual results, while the effects of injections, facial peels, and dermabrasions are rougher on the skin and wear off."

In other words, StriVectin-SD helps give you a youthful, healthy, glowing complexion faster than retinol, far superior to vitamin C, and without irritation, needles, or surgery. Even better, many dermatologists and plastic surgeons recommend StriVectin in conjunction with cosmetic procedures, including Botulinum Toxin.

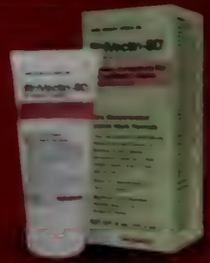
So, if you see someone applying anti-stretch mark cream to their face, don't think they've gone off the deep end.

Having a hard time finding StriVectin-SD?

If you've been searching for StriVectin-SD, you already know it's become almost impossible to find. Don't bother with Neiman Marcus, they don't have it… Your best bets are Macy's, SEPHORA shops, PARISIAN, Lord & Taylor, Bloomingdale's or Saks 5th Avenue (they always try to keep it in stock) or, believe it or not, the pregnancy section of your local GNC or high-end supplement retailer. To be absolutely sure, you can order StriVectin-SD directly from Klein-Becker at:

1-800-567-1277
or order online at
www.StriVectin.com.

Since StriVectin-SD was designed as a stretch-mark cream, it comes in a large, 6-ounce tube. At $135.00, StriVectin-SD is not cheap… but when used as a wrinkle cream, one tube will last approximately six months. By the way, StriVectin-SD is backed by Klein-Becker's money-back guarantee. If StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund… no questions asked.



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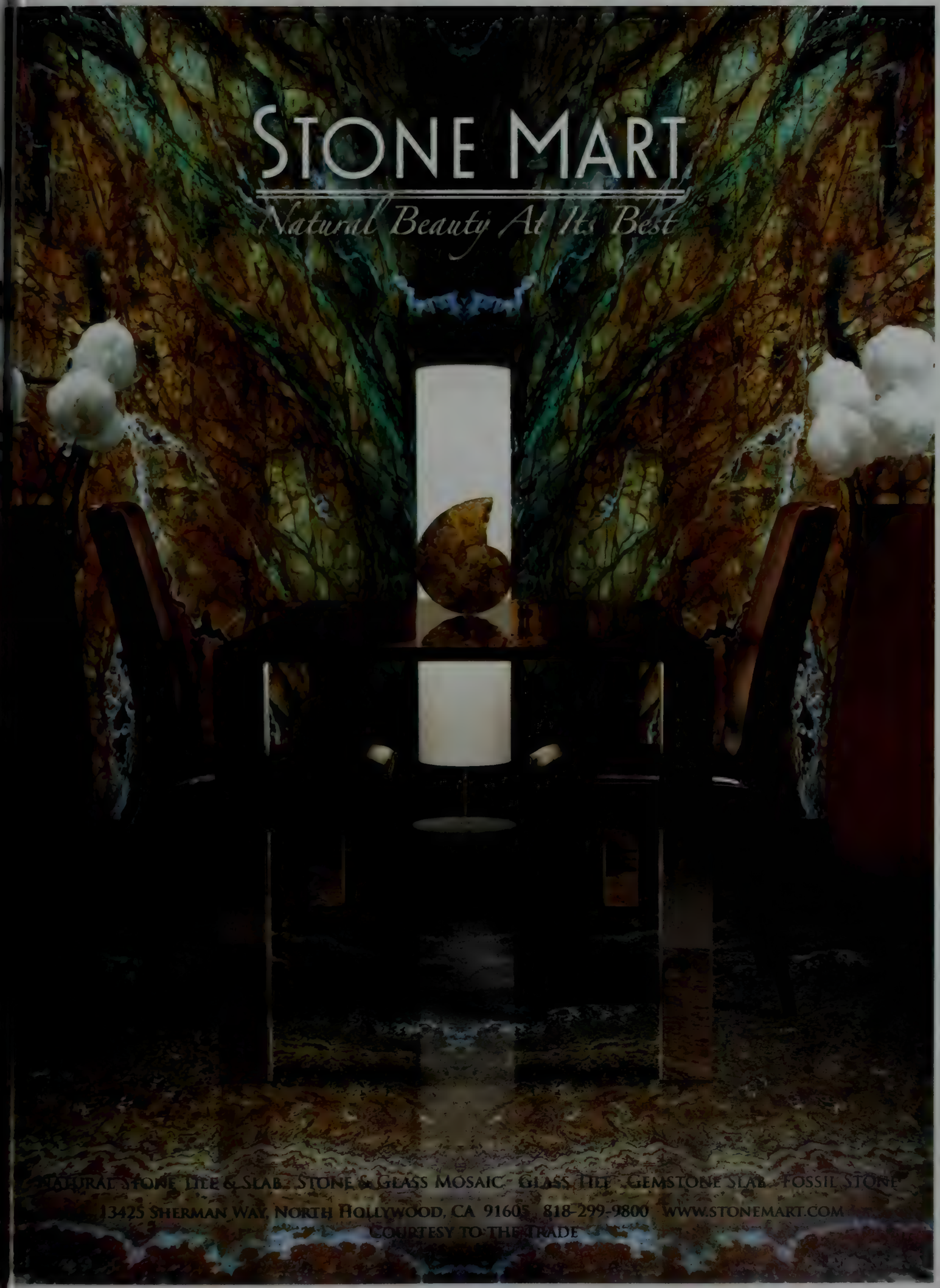
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Study References

[1] PO-438 "Relevance of antiwrinkle treatment of a peptide: 4 months clinical double blind study vs excipient." 20th World Congress of Dermatology. 160 subjects. 4 mos.

[2] PO179 "Pentapeptide offers improvement in human photoaged facial skin." 20th World Congress of Dermatology. 300 subjects. 12 weeks.

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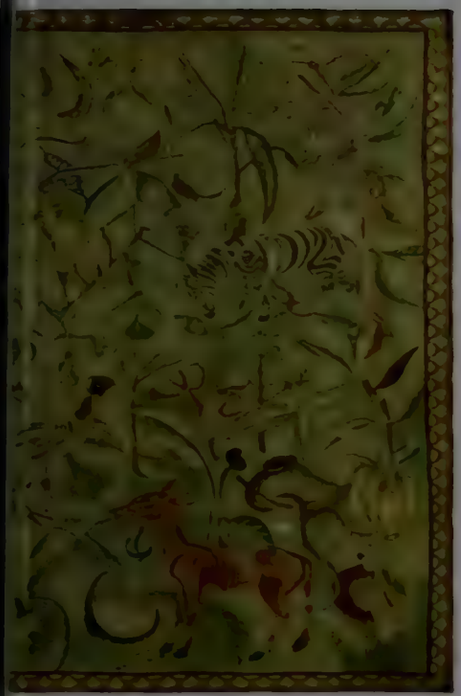
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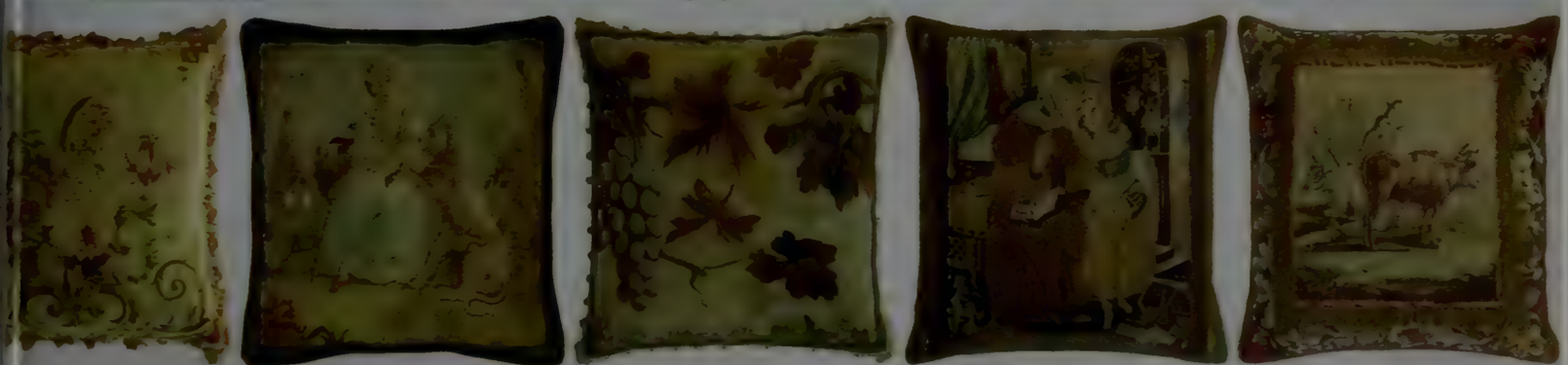
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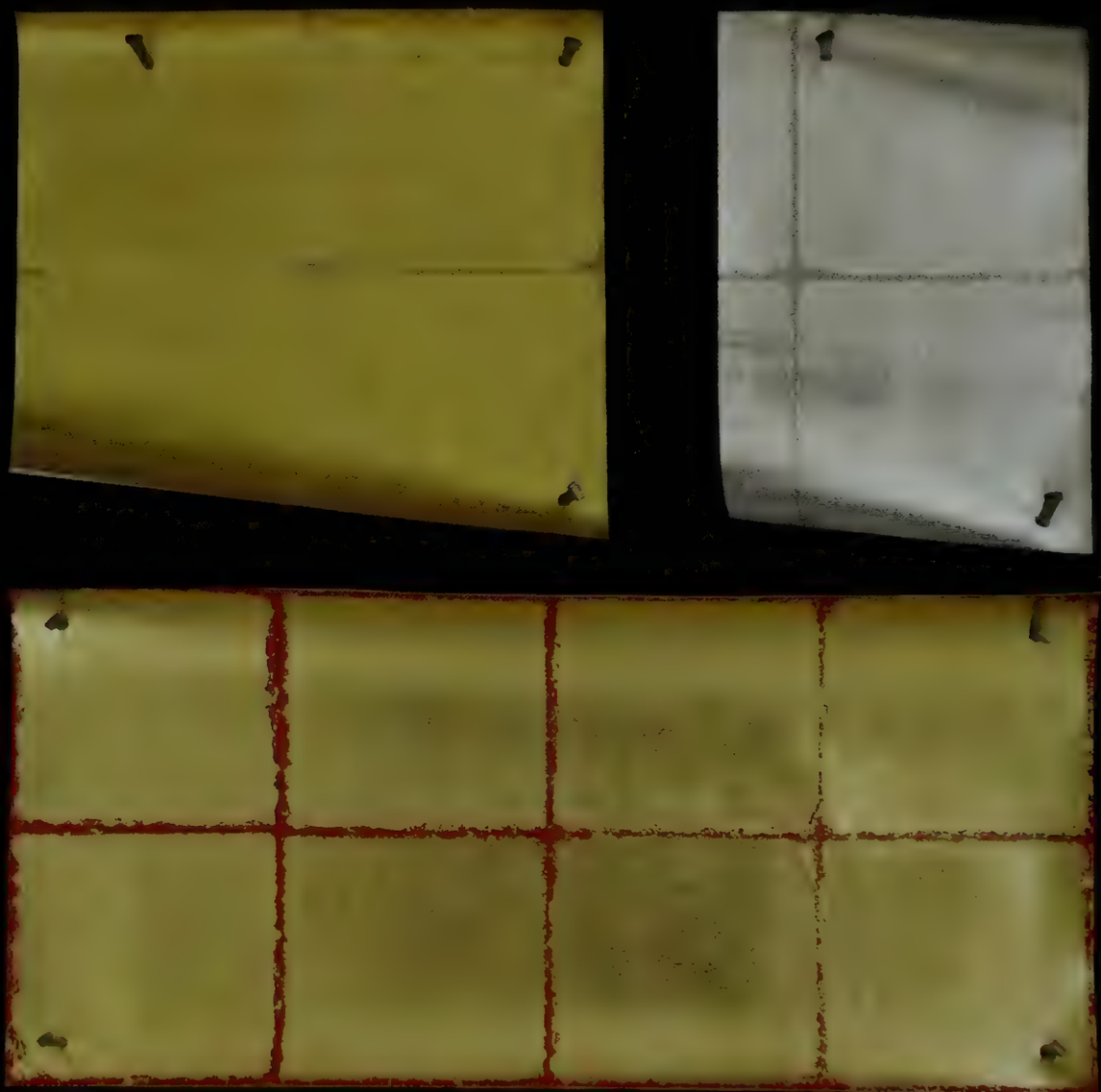
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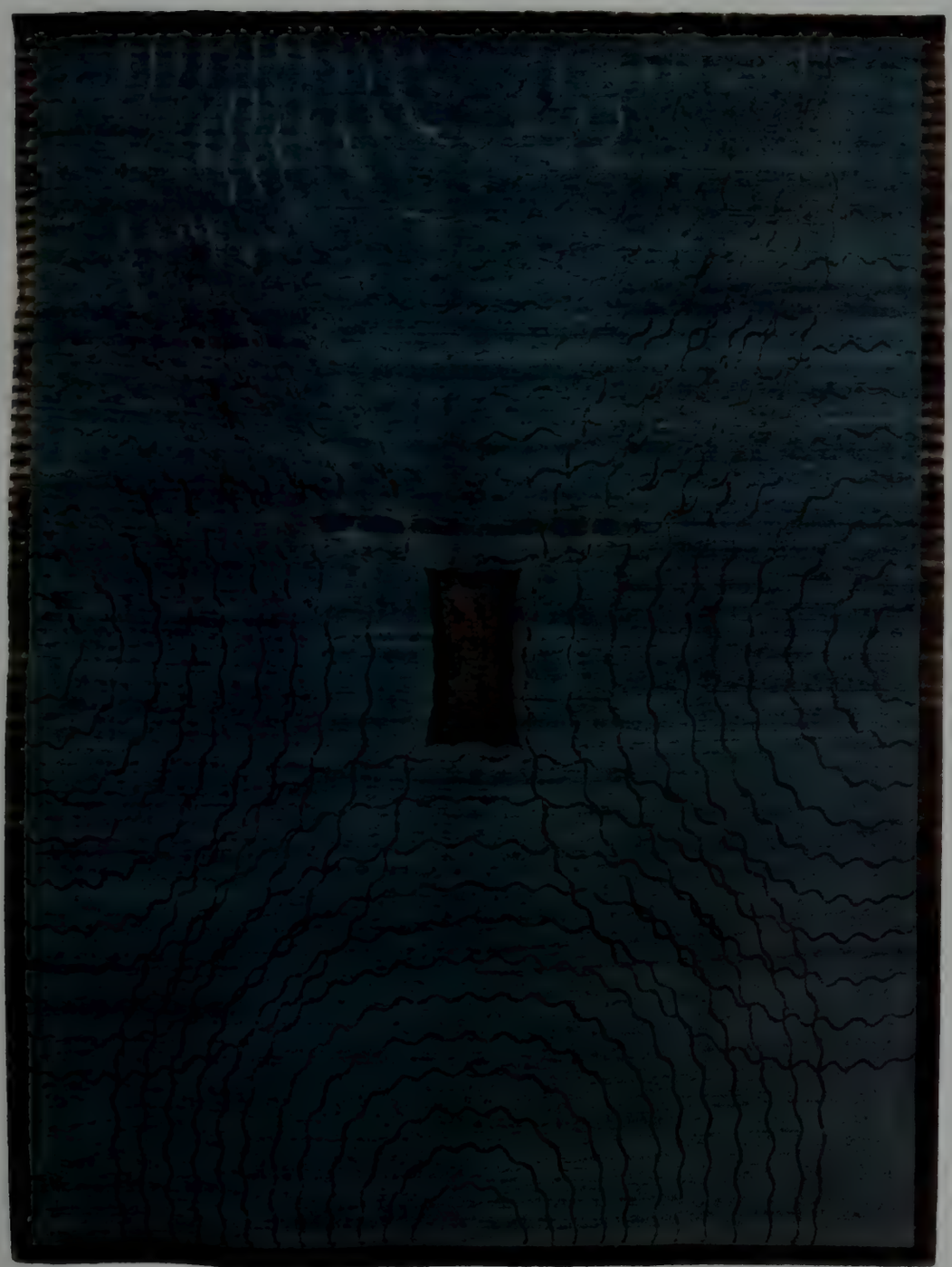
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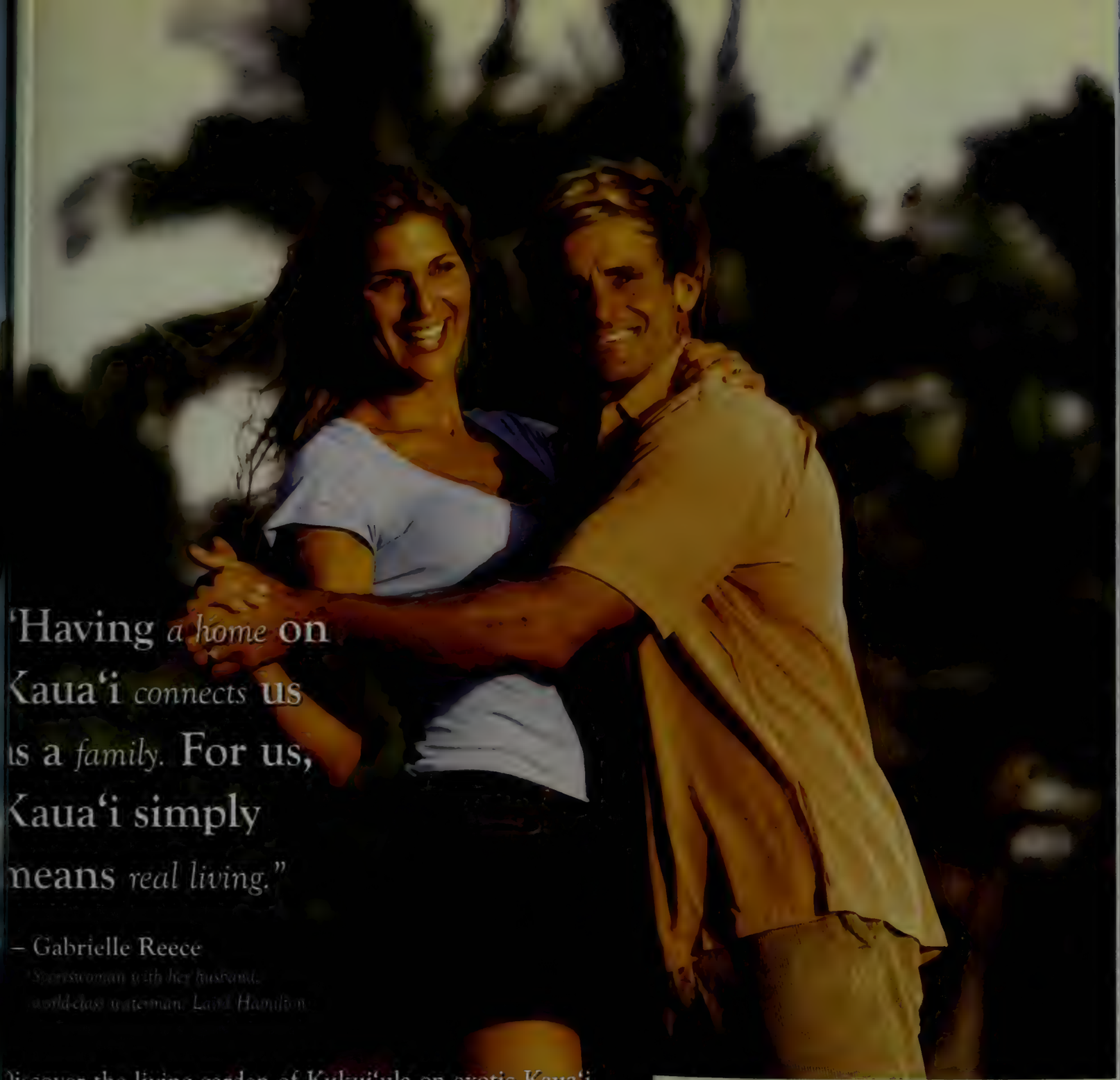
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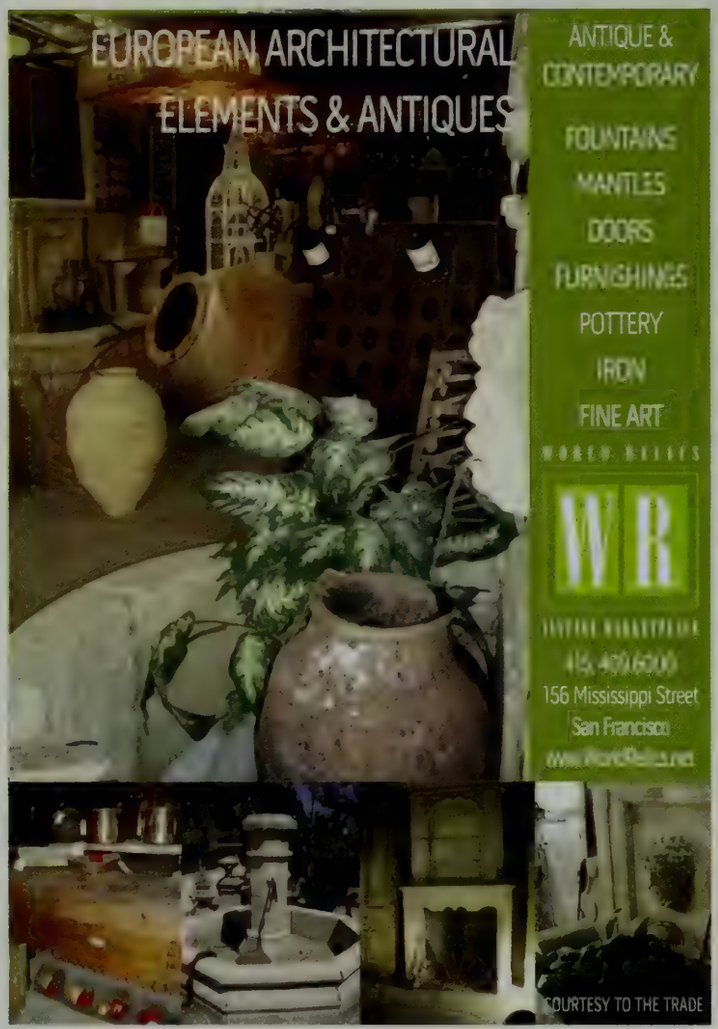
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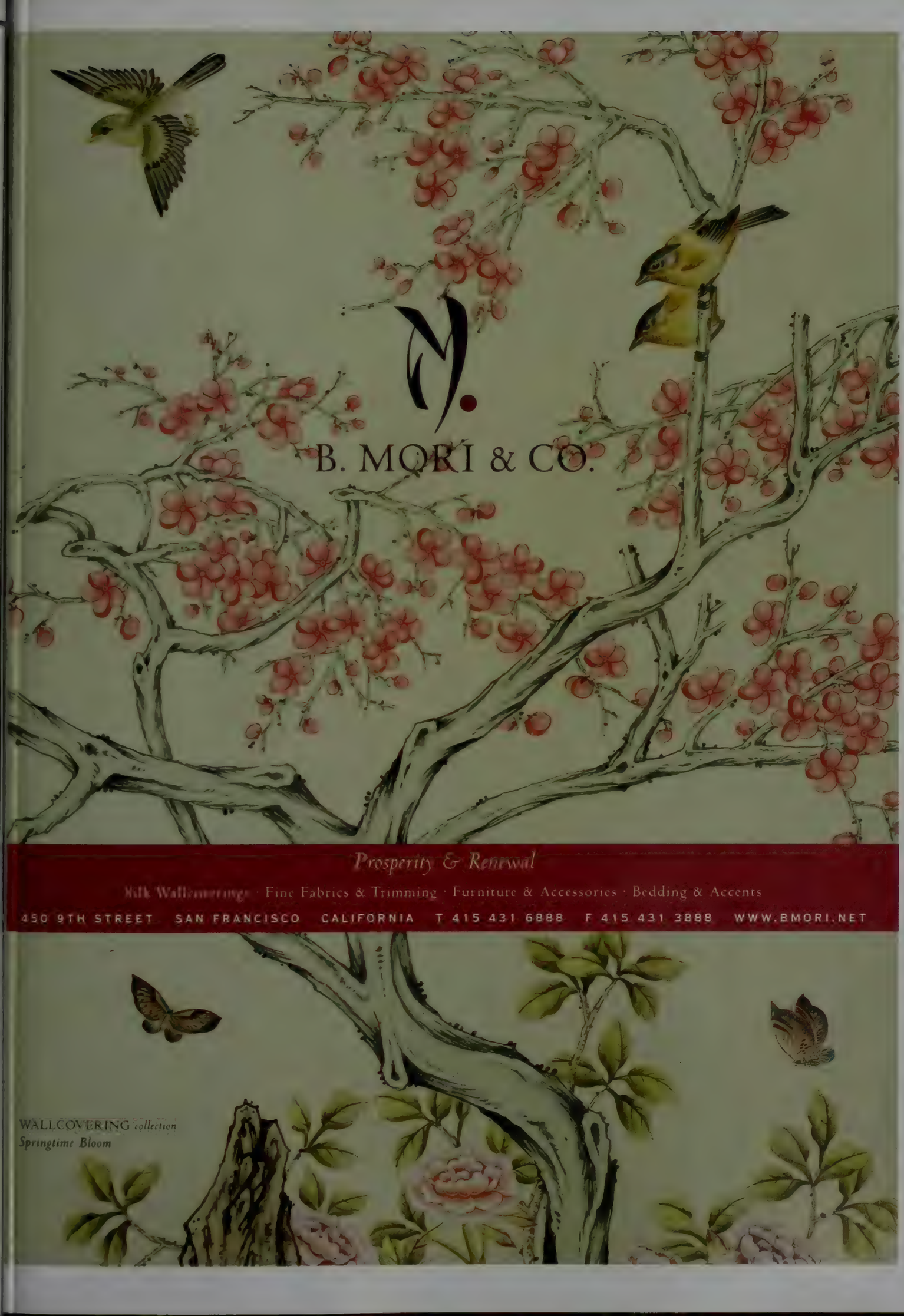
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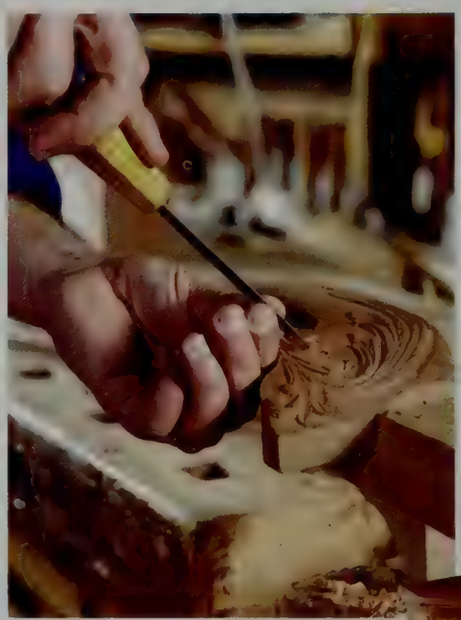
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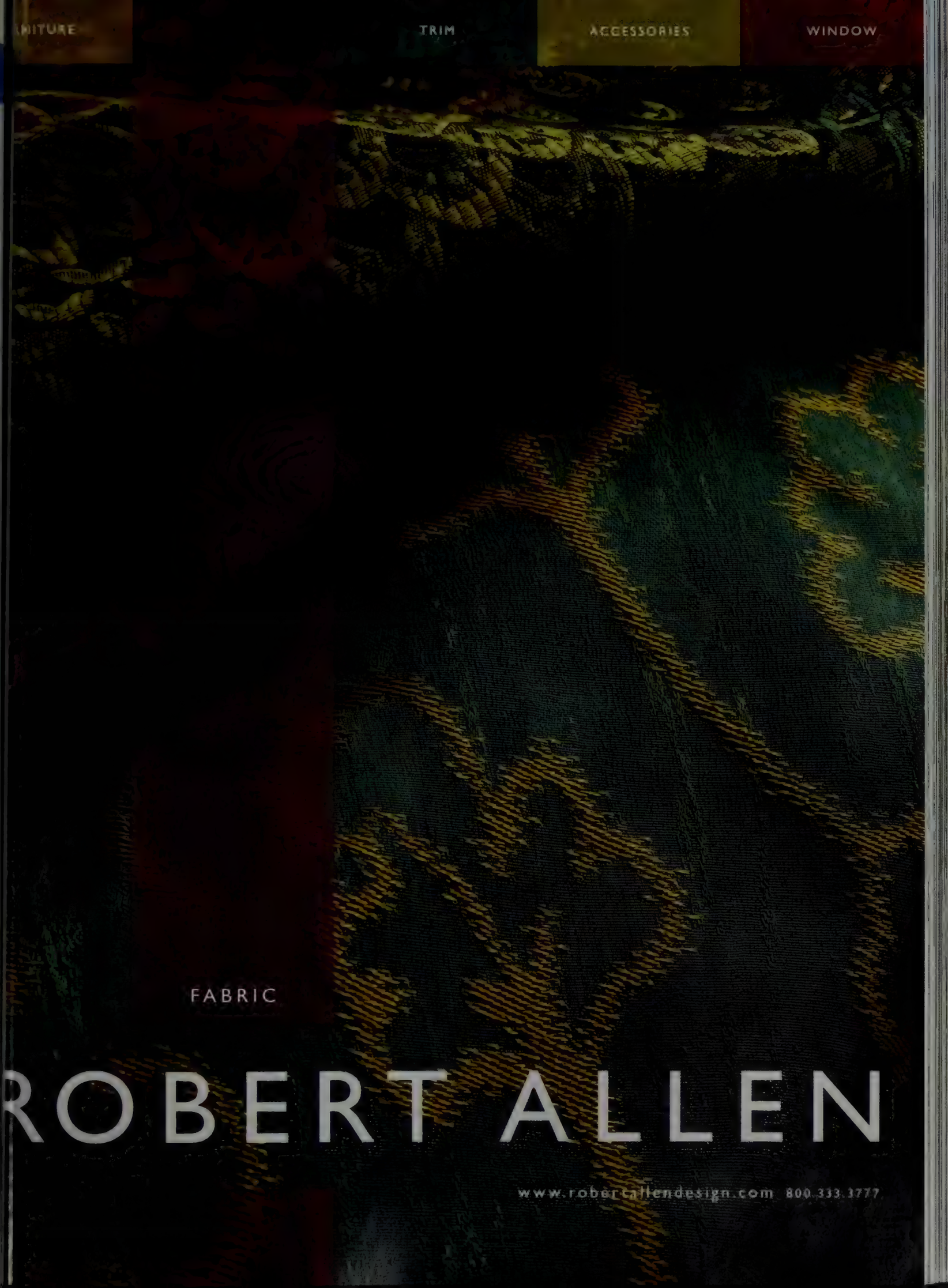
The Walking table has a top in boxwood, ebony and cherry veneers.

Magic Lanterns

Reconfigured vintage kimono stands in a dark walnut finish are the bases for overscale lanterns handmade in China, $1,450 for both, at Objects (626-641-5714) in Pasadena, California.

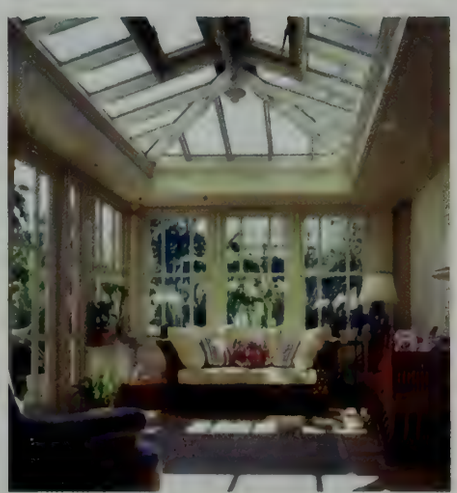


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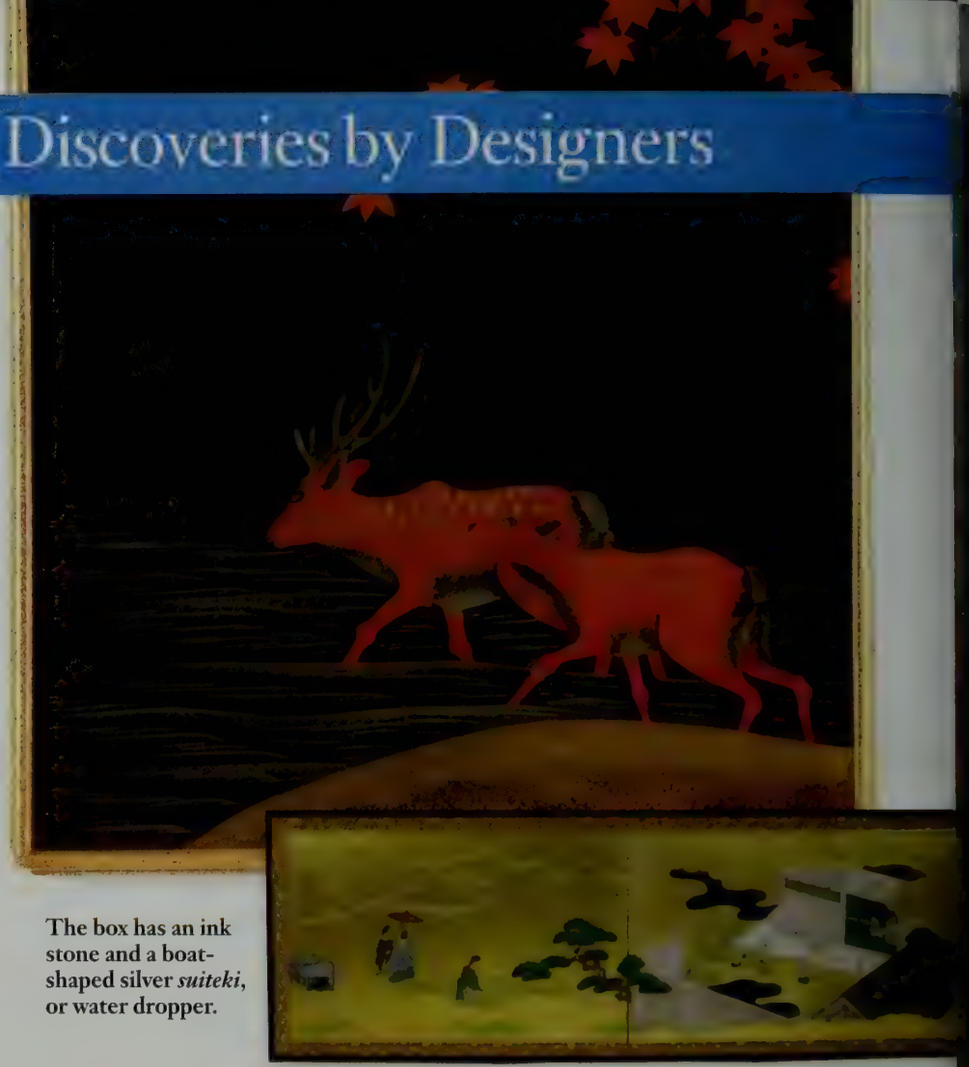


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Screens to Be Seen

Erik Thomsen's new Asian Art gallery is located in a historic Manhattan town house. A scholar and dealer, Thomsen fills the space with Japanese fine art—screens in particular—tea ceramics, gold lacquerware and signed bamboo baskets. Among the intriguing items are a *suzuribako* writing box with a deer design, in the *togidashi* technique (top), and an Edo-period two-panel *furosaki* tea screen (above) that depicts a scene from *The Tale of Genji*.

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Beautiful Orchids

Paul Vincent Wiseman enjoys Isabella Vibat-Woodcox's collection of vintage and antique containers, which accentuate **Beautiful Orchids**. A hand-painted chinoiserie porcelain bowl holds a white dendrobium in the San Francisco orchid and antiques shop.

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Expounding on a Legacy

In Glen Cove, New York, a Fresh Look for a Third Generation of Scalamandré

Interior Design by Jeff Lincoln/Text by Wendy Moonan/Photography by John M. Hall





Designer Jeff Lincoln fashioned an inviting, classic interior for Mark Bitter, co-president of Scalamandré, and his wife, Wiggie. Scalamandré fabrics were used throughout. ABOVE LEFT: The front entrance of the Federal-style house, in Glen Cove, New York. ABOVE: A Gustavian clock and antique *faux-marbre* columns enhance the living room.

A LOT COULD HAVE GONE WRONG after Mark Bitter, co-president of Scalamandré, asked an old friend, the Manhattan designer Jeff Lincoln, to decorate his house on the north shore of Long Island.

The two men—both successful and in closely related professions—have a lot in common. In fact, they grew up together on Long Island's affluent Gold Coast. As adults, both became third-generation scions of family businesses.

In 1929 Mark's grandfather Franco Scalamandré, an immigrant from Italy, founded the Scalamandré firm in New York. Today it is renowned for its fine, historically inspired silks, wools, linens and cottons, wallcoverings and elaborate trims. For more than 75 years the company has supplied luxurious work to interior designers and important public institutions such as the White House, Mount Vernon and Colonial Williamsburg.

Jeff Lincoln's grandmother established her own interior design business in the 1940s, with offices on Long Island and Park Avenue. Her son Frank took over

continued on page 78

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"The eclectic use of fabrics obviates the overly 'done' effect. I wanted it to be both formal and informal."

"A house is soulless if it's too perfect," Lincoln says. LEFT: Elsewhere in the living room, he harmonized an array of fabric patterns and textures. A giltwood mirror adds luster. Sisal carpet, Stark.

BELOW: Lincoln used red damask on the dining room walls "like paper," he says, "so you don't get the overly lush, grandmotherly look." The vivid wallcovering and draperies play off the traditional mahogany furniture

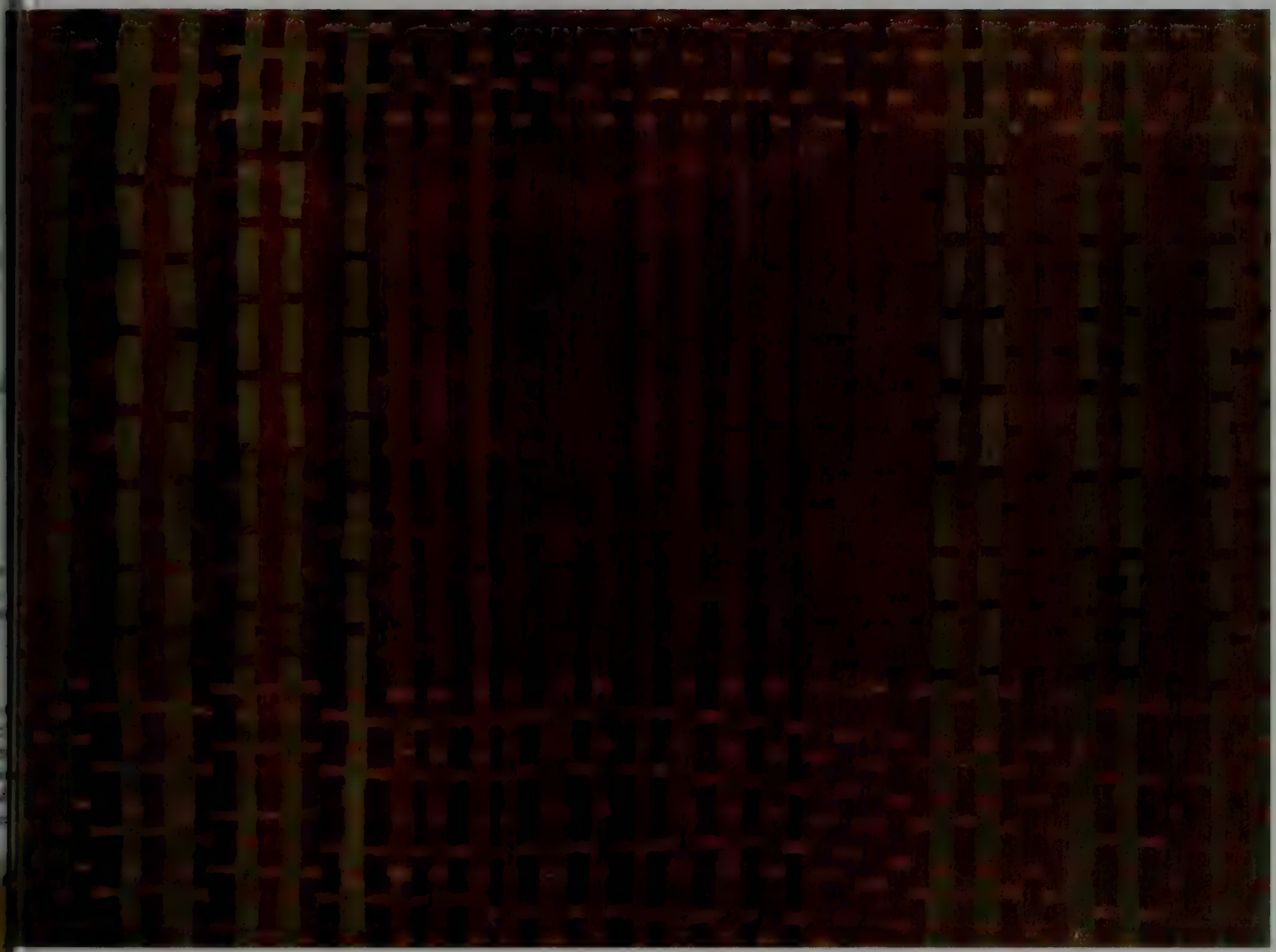
continued from page 76

the firm in the 1950s and did so well he opened a second office in Vero Beach, Florida. In the 1980s he moved the business, Frank J. Lincoln Interiors, to Vero Beach permanently. Fifteen years ago he decided to close his New York office, and Jeff Lincoln suddenly found himself interested. "I had never wanted to do interior design," he says. "I had graduated from Columbia Journalism School and was working at *The Wall Street Journal*, but I felt a certain pride and wanted to keep the family business going." In 1996 he founded Jeff Lincoln Interiors.

Three years ago Mark Bitter and his wife, Wiggie (a nickname for Willa), who is Scalamandré's director of marketing, called Jeff Lincoln after buying a Federal-style house in Meadowspring, an exclusive enclave of estates in Glen Cove. The house, built in the 1900s, was charming in an old-fashioned way. Today the 6,500-square-foot residence might be considered a bit cozy: It has a small entrance hall leading to the long, narrow living room, a narrow dining room, the kitchen and, behind it, a small family room. The Bitters appreciate it because they like being close to their three girls, all under the age of 16.

continued on page 80







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"I wanted the interior to look classic, comfortable and youthful," the designer explains. Lincoln also intended to use a wide range of Scalamandré fabrics in an edited, detailed way. "After all, the client is the owner of one of the finest fabric houses," he says.

In the dining room, Lincoln employed a red-and-yellow palette and an abundance of patterns to enliven the long, dark room. "The decorating here is 70 percent fabrics," he says. He began by installing draperies in a cheerful yellow, red and white plaid. The walls, which he upholstered in a soft red damask, serve as a backdrop for the Bitters' collection of mahogany furniture and blue-and-white porcelain. ("Jeff has the ability to take what's there and make it better," Wiggie Bitter remarks.) To soften the look, Lincoln ordered a custom-braided rug "to bring the formality down a notch," Lincoln says.

The sunny living room takes its cue from the gilding on the elegant 18th-century Swedish wall clock: The four antique *faux-marbre* columns on the mantel, the



ABOVE: "Thoroughly country," is how Lincoln describes the décor in the family room, where he established the ambience using a pheasant-print linen-and-cotton fabric for the sofa and draperies and a pillow. The wing chair check, ottoman stripe, plaid rug and pine breakfront underscore the room's relaxed, rustic atmosphere.



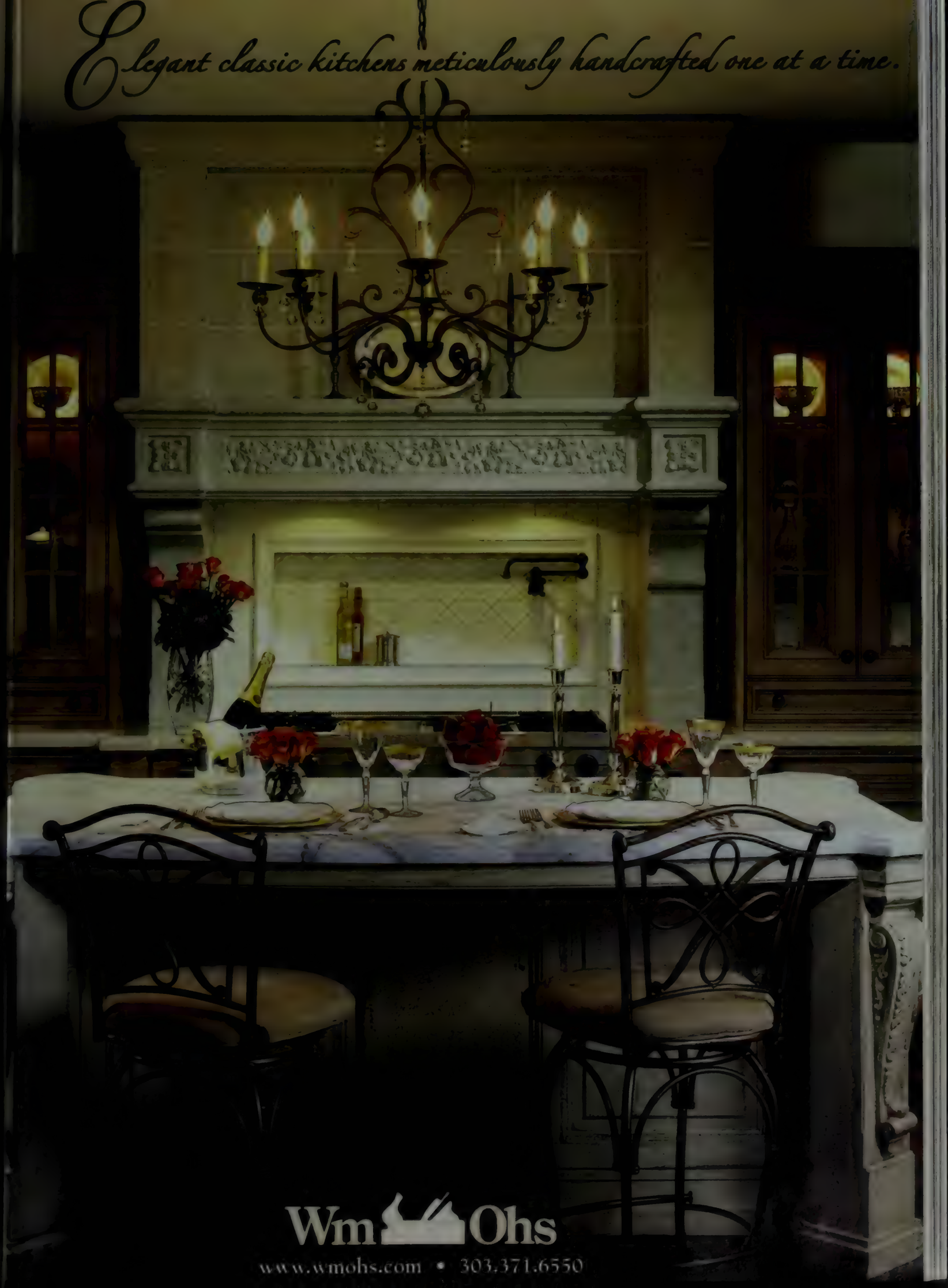


large mirror and the wrought-iron table all have gilt trim. "I like taking modern and traditional and mixing them," Lincoln says. "But you have to be careful; you can't mix just anything."

The furnishings include a leopard-print ottoman, a striped slipper chair, two velour-print settees and two lush table skirts. The rug is sisal, "for texture and informality," Lincoln says. "After all, you are in the country." He chose simple window treat

continued on page 8

ABOVE: The master bedroom. With its silk-covered walls and floral canopy, headboard and bed skirt, Lincoln crafted a "plush, upholstered environment with a shot of Neoclassical formality," he remarks. It's now Wiggie Bitter's favorite room.
ABOVE RIGHT: Using pattern on pattern, Lincoln created depth in the guest room.


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"You don't need pyrotechnics to impress people," explains Lincoln (top left, standing, with Wiggie and Mark Bitter). TOP RIGHT: The rear terrace is brightened by a golden palette. "Being southern, I love yellow and sunlight," says Wiggie Bitter, who grew up in South Carolina. ABOVE: The sunroom. On the tables flanking the toile de Jouy–covered sofa rest a pair of antique Staffordshire poodles. The windows offer a view of the backyard and playhouse, which is modeled after the main house.

continued from page 80

ments "to help elevate the low-ceilinged space," he says, adding: "The eclectic use of fabrics obviates the overly 'done' effect I wanted it to be both formal and informal with light Neoclassical references."

The more casual sunroom is a riot o green-and-white pattern. The walls an sofa are covered in a toile de Jouy; th draperies and club chairs are in a check "It's a fresh scheme to evoke the outdoors," he says. Somehow, nothing clashes.

The master bedroom is a tour de force Before Lincoln was hired, the Bitters ha had the walls upholstered in striped silk "It was a disaster, like a padded cell," Wig gie Bitter recalls. "We were so unhappy But Jeff seems to come up with a solutio to every problem."

Lincoln decided to hang on the wall long rectangular panels of diamond-quilt ed celadon silk taffeta, each trimmed wit a Greek-key tape. "They give architectur to the room," he says. He then used a clas sic chintz for the headboard, canopy an bed skirt and added glamour with tw mirrored bedside tables. Now the room i Wiggie Bitter's favorite. "There's a certai godliness to the details," she says. "A lot c designers just don't have it."

Both Bitters are thrilled with Lincoln work and speed; the project was all don in eight months. "The house has a youth ful spirit," says Wiggie Bitter. "Jeff adde elements that cut out the stuffiness."

In fact, Mark Bitter has asked Lincoln t style Scalamandré's showrooms and creat a new line of upholstered furniture. Ol friends have found a new synergy. □



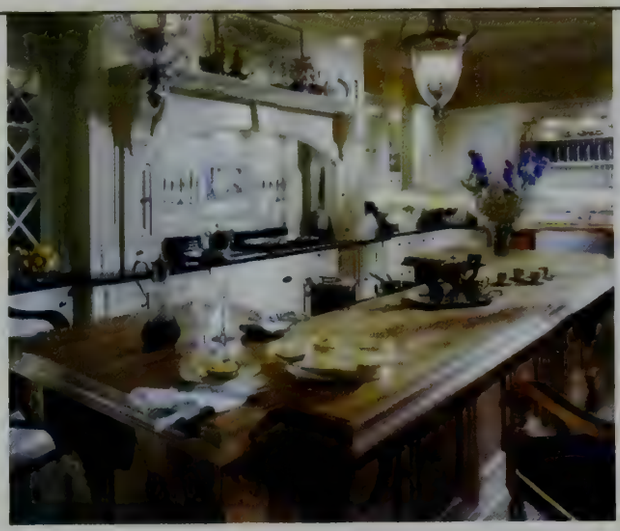
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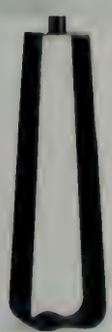
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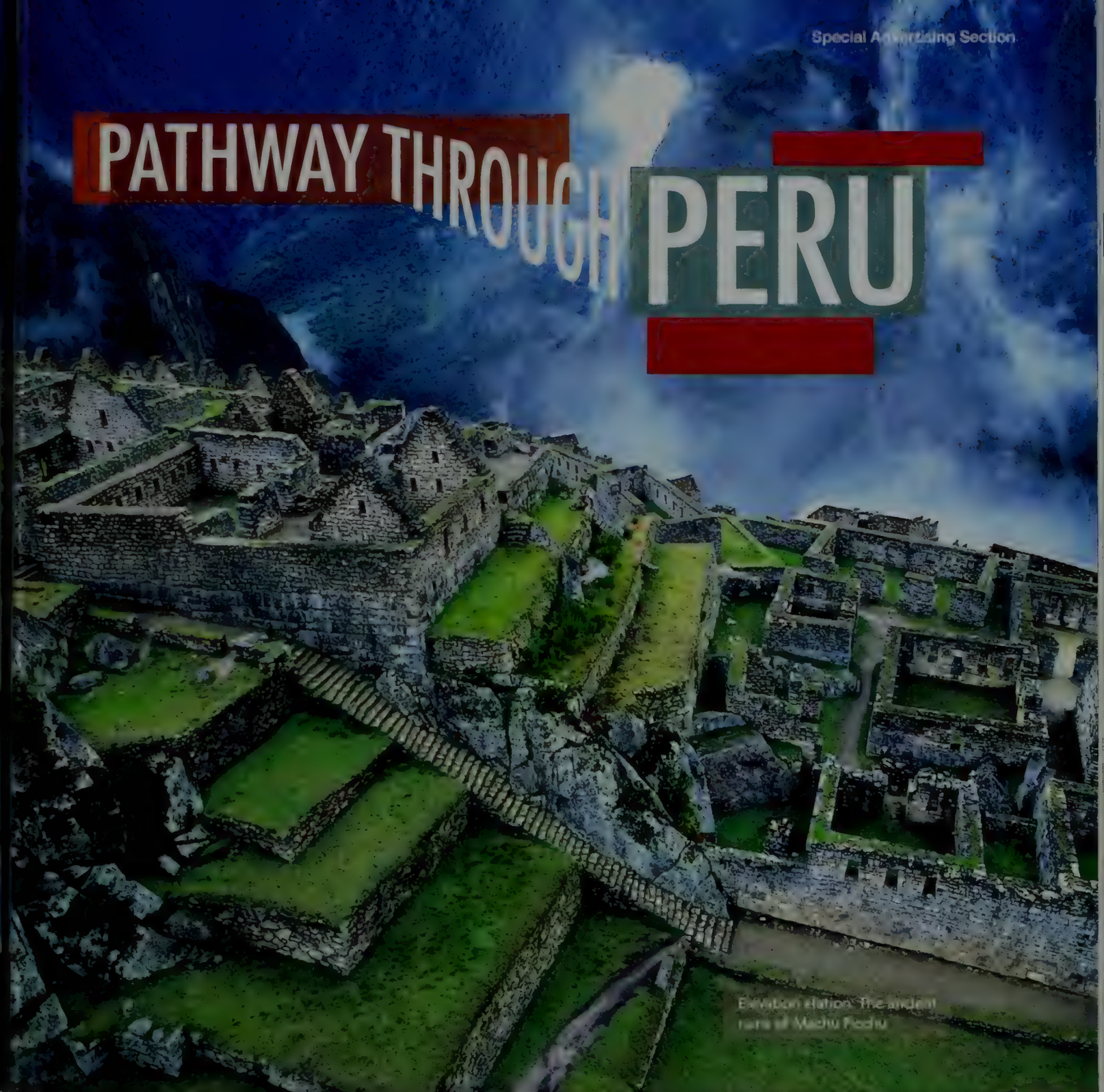
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PATHWAY THROUGH PERU



Elevation elation: The ancient ruins of Machu Picchu

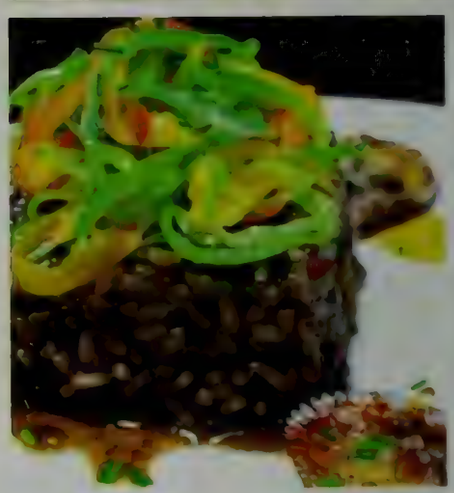
Discovering the magic of Peru is all a matter of perspective. For many, the country's profound beauty is best seen from high on an Incan ruin atop the Andes. Others first try a taste of Peru from the depths of a delicious, artfully plated dinner in a chic Lima café. Still others soak in the serenity of a seaside spot scanning a Pacific horizon. However you experience Peru, make sure you pack your senses...

perú

PATHWAY THROUGH PERU







Clockwise from left: Catedral de Lima; the interior textiles of Karim Chaman; an enticing risotto

LIVELY LIMA

A perfect Peruvian starting point, the dynamic capital of Lima effortlessly blends the colonial and the contemporary. From Spanish plazas to striking new restaurants, the city offers much to delight the eye—and the palate.

The renovated 18th-century buildings that come together in the Plaza Mayor set the tone for a Lima sojourn. The quarter's Spanish style finds its roots in the 16th century, when the city was founded by conquistador Francisco Pizarro. Among its resident splendors is the Catedral, whose current incarnation dates back to the 18th century.

When it comes to recent contributions to the cityscape, Peruvian architect Bernardo Fort-Brescia has raised the bar skyscraper high. A founding partner of the international firm Arquitectonica with wife Laurinda Spear, he has set the city abuzz with the new Lima Marriott Hotel & Office Building in the Miraflores district of the city. Shimmering seaward with a blue crystal façade, the five-star hotel, office building and commercial retail facility will soon feed into the ultramodern Larcomar shopping complex via a subterranean walkway.

Brescia's vision can also be found in the new U.S. Embassy building, which marries the classic with the cutting-edge. Referencing ancient Inca architecture, the building incorporates high-tech, information-age elements. In addition, his design for the Banco de Credito Lima



Clockwise from top: La Dama Juana restaurant; the scene at Scena; Peru's signature Pisco Sour



headquarters boasts a sweeping, state-of-the-art aspect with its dramatic elliptical glass-block atrium that traverses the entire building.

Architect/designer Karim Chaman, director of Obach Antich Architectural Interiors, is bringing a fresh face to Peru with her clean, bright textiles. Using native materials, Chaman designs alpaca wool rugs, cut pile carpets and sheep wool cushions in richly hued geometric or floral patterns that serve as colorful counterparts to sleek furnishings.

The culinary outlook of Lima is equally inventive. Scena, in Miraflores, promises a bustling scene. On any given night, acrobats or opera singers entertain alongside the vibrant global fare that covers everything from cebiche to risotto. Peruvian architect Jordi Puig's upbeat creation, Sogo Room, is a noteworthy addition to Lima's current energy. Merging Spanish and South American influences, and with a nod to the mid-century, the ambience reflects an international menu.

For a spirited cultural immersion, La Dama Juana gives a new spin to Peruvian traditions. Also in the Miraflores district, this restaurant hosts traditional dance performances that complement regional fare. The convivial lounge is an ideal spot to sample the country's signature Pisco Sour—a traditional drink made with grape brandy—and to top off a visit to Lima.



PATHWAY THROUGH PERU



This page, top to bottom: Inca Roca's palace; Tumi, a handcrafted ceremonial knife; Compania Church in Plaza de Armas, Cusco. Opposite: The grandeur of Machu Picchu

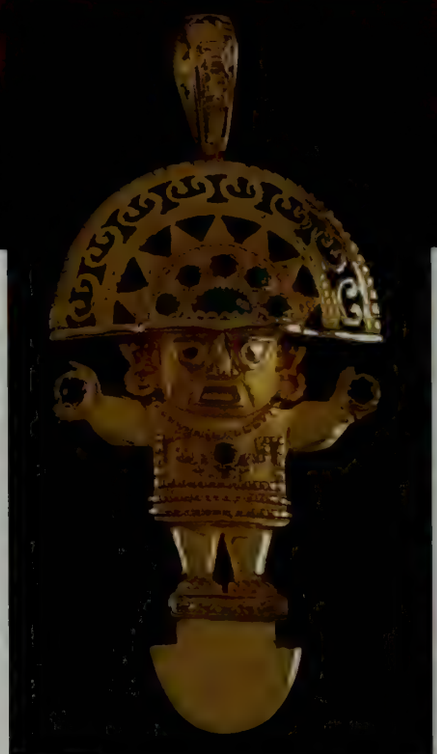


Photo: Joyeria Aldo & Co.

A STORIED PAST

There is no better way to get a sense of Peru's architectural past than in Cusco. The once-capital of the Incan empire, the city sits high in the southern Andes at the head of the Sacred Valley, providing an eye-catching vantage of treasures both natural and designed.

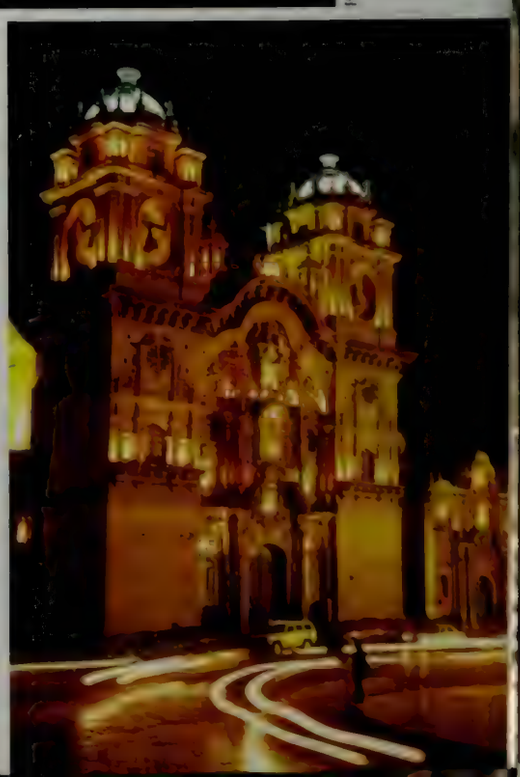
Throughout Cusco, Incan strongholds emerge from the quaint cobblestoned streets. A casual stroller will happen upon such ancient masterpieces as the Koricancha, the premier Inca temple built in blocks of carved granite and smelted gold, and the palace of emperor Inca Roca, featuring its celebrated 12-sided stone.

This mythic city hosts Andean Baroque edifices dating back to the colonial period as well. Constructed in 1539, the well-appointed Cathedral is crafted in the shape of a Latin cross, with masterful goldsmithing and woodwork.

Such an inspiring palette may explain Cusco's robust arts scene. The neighborhood of San Blas is home to the workshops of leading artisans. Throughout the district, they display their beautifully crafted works.

On the culinary front, Andean cuisine at local restaurants is frequently made earthy with the help of both firewood ovens and earthenware. Popular dishes, which include maize soup, roast pork, and chicken and peanut stew, are sure to provide sustenance for those planning to take on the Inca Trails. These trails leading to, and culminating in, the famed Machu Picchu, are testament to Peru's legacy of dreaming up intricate—and longstanding—marvels. Certainly, they are feats of civil engineering from another time, with a spectacular network of pathways that makes its way among snow-dusted mountains and awe-inspiring terrain. Along the way, the traveler time and again comes upon archeological sites worth the trek.

Sequestered atop the Andes, and subsequently safe from a line of would-be conquerors, it is little wonder the mysterious, pre-Columbian Machu Picchu became the lost city of the Incas. The city is also a must-see destination for any design-minded traveler. Stone ruins, sacred temples, stairways and terraces come together in a staggeringly considered complex, enhanced and informed by its majestic mountain surroundings.





PATHWAY THROUGH PERU

From top: A seaside vista; traditional reed boats at rest

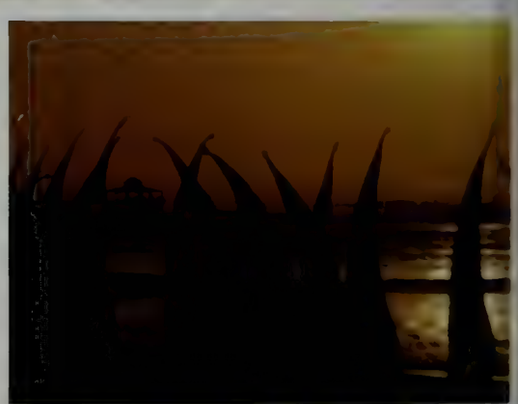
COASTAL CULTURE

With its effusion of traditional celebrations, a contemporary art biennial and the International Festival of Ballet, the city of Trujillo has struck a rich cultural vein that calls to Peruvians and passersby alike. Situated in the center of the Chao, Viru, Moche and Chimu valleys, Trujillo inhabits an Old-World charm and elegance that lend to its festivities.

Close to the city is a remarkable triumph of culture: Chan Chan, the archeological site that served as the capital of the pre-Incan Chimu kingdom. In its heyday in the 15th century, Chan Chan was unrivalled in size throughout America. Made entirely of mud, the city is divided into nine citadels of temples, terraces, ponds, gardens and labyrinthine, ornamented walls.

Along the coast in the seaside village of Huanchaco, visitors may spot a local carrying a caballito de totora. This traditional reed boat is a design success, to put it mildly: The slip of a vessel sports an ingenious construction that has been passed through generations for more than 3,000 years.

Traveling further north, the city of Chiclayo is made congenial by its sunshine, desert oases and sea breezes. Here, seaside vistas stretch one's perspective beyond the surf's brightly hued fishing boats—and across the transfixing horizon of the Pacific.



A more formal understanding of pre-Columbian Peru can be gained at the Royal Tombs of Sipán. Outside of the



Clockwise from top. The historic Chan Chan; fresh ceviche; the city of Chiclayo; Royal Tombs of Sipán; culturally rich Trujillo

city, this burial ground of the grand lord of the Moche is considered one of the world's most significant discoveries. The impressive yield of gold and silver treasures once housed within the tombs can now be viewed off-site at the Museum of the Royal Tombs of Sipán.

For North Coast gems of the edible nature, chicherias, or corn beer bars, offer food prepared over a wood fire in earthen pots. Lime juice-marinated fish is made piquant with fresh pepper sauce and served with corn on the cob; dried and salted guitarfish is another coastal catch.

Whether savoring a dish fresh from the wood fire, or admiring a design element that hails back centuries, the inviting coast of Peru is certain to satisfy the senses.









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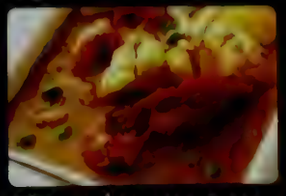
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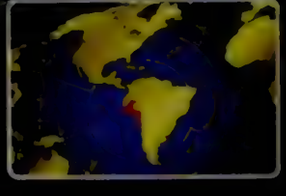
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Trouville, le port

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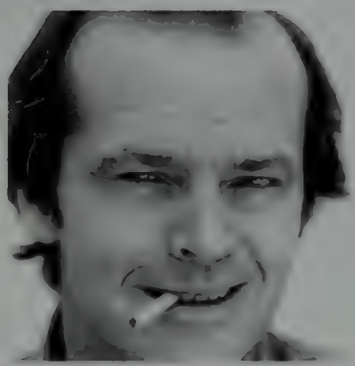
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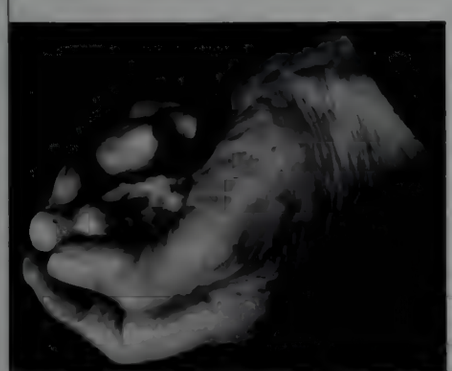




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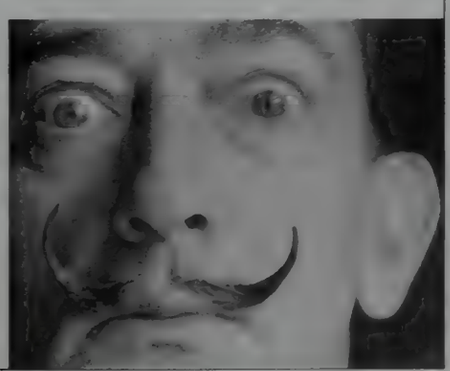
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Charles Allem

Combining a Passion for Hands-On Work and a Feeling for the Fabulous

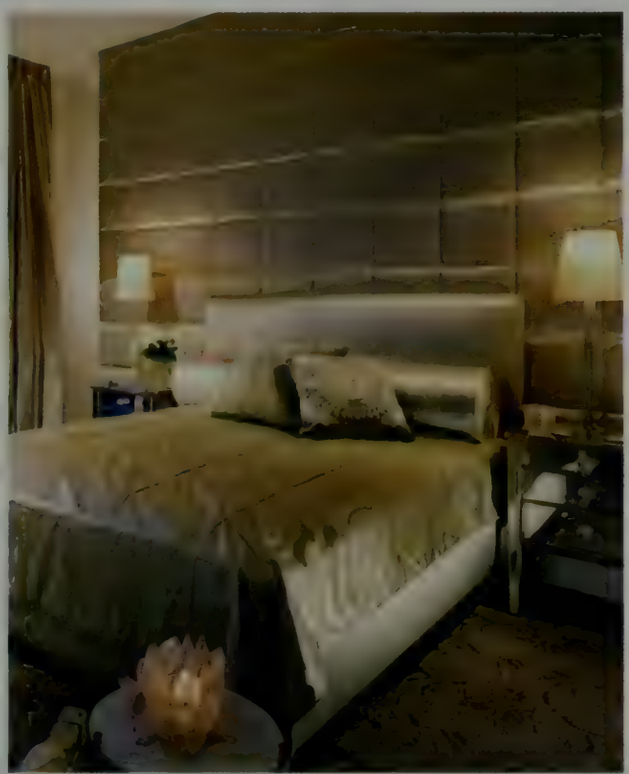
by Nicholas von Hoffman

FROM THE VERY START, Charles Allem had no doubt about who he was nd what he was meant to do: remember as a child saying at my true heart was to do esign. So many people aren't ppy or don't know what they ant to do with their lives. It's mething I'm grateful for."

Allem comes from South Afca. "My grandfather was Lebnese. He came to South Africa the turn of the last century ith £1.50 in his pocket. My faher started with a little more, ut he built his empire."

That empire included a rge agricultural enterprise n which Allem's father raised aize, groundnuts and cattle.





"When I do my work, it's really not work for me—it's an extension of my being," says Charles Allem (above). RIGHT: He gave a bedroom in New York "a little edge" (see *Architectural Digest*, April 2003). BELOW: A spiral stair occupies the study of a Los Angeles house that the designer updated with a team of architects (*AD*, January 2005).



In the midst of this was the family home, which was anything but a farmer's abode. "We had a beautiful home, with large formal gardens and country gardens with ponds," Allem recalls. "My energy was very much focused on the house, on design." The house itself was "filled with extraordinary antiques from different periods—French and English."

The credit for furnishing the residence went to Allem's mother. All in all, his was "a very privileged family," in what was, he says, "the last of the colonial world." Allem, however, had set his sights elsewhere. When he was 13, he found himself in New York with two aunts on an around-the-world excursion.

"I arrived in New York, and we stayed at the Plaza, which

continued on page 90

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Jacksonville/Amelia Islan

Jacksonville and Amelia Island are located i the northeast corner of The Sunshine State the Atlantic Coast. In Jacksonville, sightseei can include a tour of the Anheuser-Busch Jacksonville Brewery, the Jacksonville Muse of Modern Art, or the Museum of Science History. Amelia Island boasts sublime beac the memorable Amelia Island Historic Distri and Victorian homes in all shades of fancy dating back to the early 18th century.

Miami

Bien venido a Miami, a city that paints a picture of non-stop excitement and ultra-ri luxury. South Beach's Art Deco District co tains more than 800 buildings in this distin architectural style commonly recognized b pastel façades. A new type of cultural ever

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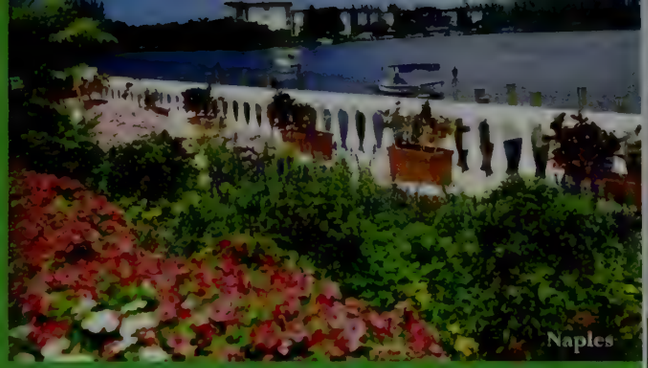
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Travel





JOY THE RIDE: Come to Florida to get your fill of cultural escapades t include architecture tours, art exhibitions and museums.

emerged in the form of Art Basel Miami ch, an offshoot of the popular art show held asel, Switzerland. An exciting program of ial exhibitions, parties and events spanning ic, film, architecture and design is held in Art Deco District every winter. Also a draw liami is the much talked about—and pho- raphed—Ocean Drive, known for its bus- g nightlife and fashionable sidewalk cafés. there is Coconut Grove, which combines putation for endless entertainment with an y flavor and dramatic architecture featuring aissance-style castles.

ples/Fort Myers/Captiva/ rasota/Longboat Key

amarine and emerald waters, soft sandy ches and lavish resorts of the Gulf Coast ne Southwest Florida. A plethora of out- standing shops, golf courses and dining venues thrives in Naples. Fort Myers is truly historic with its myriad palm trees planted by Thomas Edison between 1900 and 1917. Offshore, Captiva is a resort island, calm and collected, and Sarasota is a golfer's paradise epitomized by the Bobby Jones Golf Complex. Just as tantalizing is the popular vacation destination Longboat Key, with excellent wildlife sightings including manatees, dolphins, pelicans and osprey.

Orlando/Kissimmee

The saying "The Most Magical Place on Earth" is true for so many reasons. Not only is Orlando alluring for its world-famous theme parks, but it is chock full of other unexpected treasures. Celebrate cultural history at The Wells' Built Museum of African-American History, or admire the late Victorian architecture



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Tampa/St. Petersburg/ Clearwater

A thrill a minute...between Busch Gardens theme park, the seashell-shaped Florida Aqua and exhilarating sporting events (professio baseball and basketball teams have their h bases in this area), Tampa is the place to b Ybor City is a sight to be savored as well, w the Cuban sandwiches are hot and crisp, th cigars are hand-rolled and the streets are li with live entertainment. Across the bay i St. Petersburg is the Salvador Dali Museu which houses a comprehensive collection the Spanish surrealist's creations.

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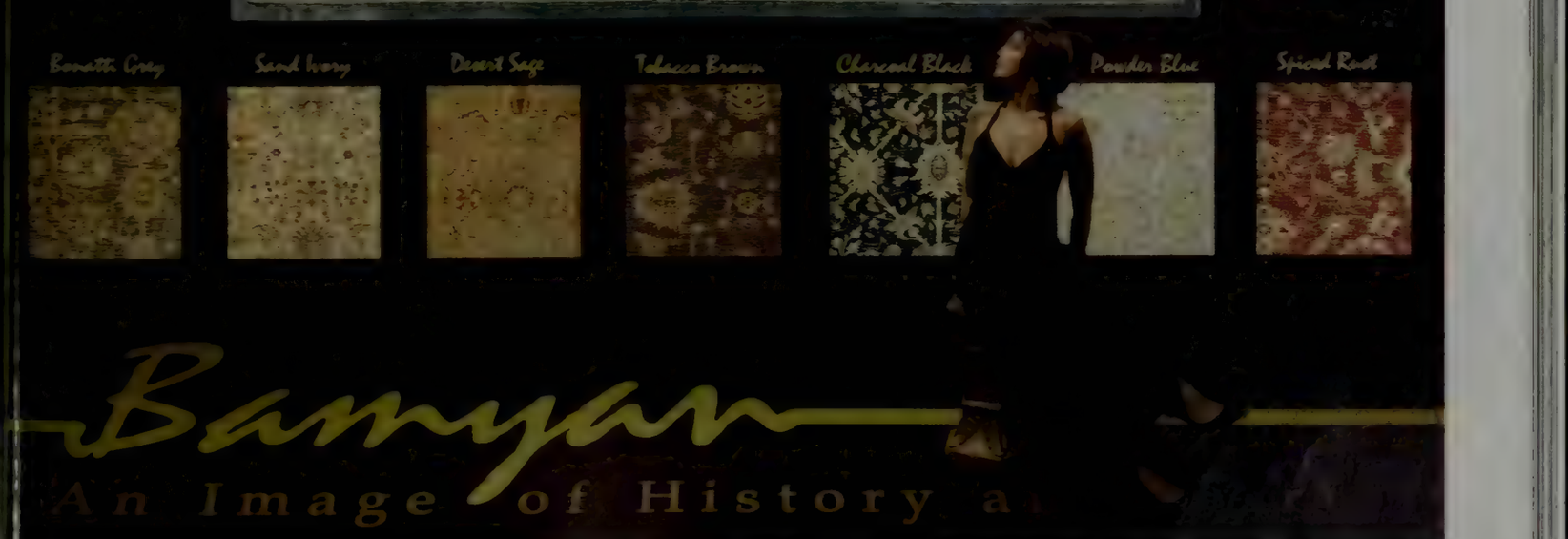
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was *the* Plaza, and the Palm Court was *the* Palm Court." It was at the Top of the Sky restaurant in what was then the Pam Am building that Allem said, "I am going to be living in this town when I'm 21."

First, however, was the return to South Africa, which was in a state of political uncertainty. "In most families it was the dinner conversation for a very long period, and, obviously, there was an enormous fear factor," he says. "But that was overcome when we had this extraordinary man—Nelson Mandela." The boy's fate and that of his family might have been much different, but, he adds, "we were quite fortunate."

Allem was also fortunate in having a remarkable father who helped him realize his vocation. "He always believed in his children's dreams and facilitated them. He saw that I was very creative. A lot of parents would have said, 'Go and become a lawyer,' but he really cultivated it."

Thanks to his father, Allem found himself in the design and furniture business at age 18. Up to that point his experience in the field was confined to little more than helping David Hicks decorate his parents' home. Nevertheless, when the owners of Guild's, one of Johannesburg's leading interior design establishments, put it up for sale, Allem's father bought it for him.

The first day in his new business, the designer remembers, "was beyond ecstasy. It was what I'd been doing all my life on the farm—pushing furniture around and rehanging pictures." He plunged in, traveling to furniture fairs in Milan and Paris until, as he puts it, "we were like a hub of fabulousness in South Africa."

Partially retail, partially selling to the trade, the store, he says, "had incredible lines. We had Anthony Redmile from London, who did those over-the-top objects in malachi and ostrich eggs and horn ar beautiful things infused wit antiques. Guild's was really force in South Africa."

But not for long. "That w my South African journey Allem explains with a laug "Things seem to move ve

continued on page







LEFT: For his own apartment in Miami Beach, the designer used "one palette to create a serene environment" (*AD*, September 2006). BELOW: On Hawaii's Kohala Coast he designed interiors that emphasized comfort and featured his clients' artworks (*AD*, August 2005).

Charles Allem found himself in the design and furniture business at age 18. "It was what I'd been doing all my life."

ABOVE: In the library of the designer's New York City residence and elsewhere, black, white and chocolate tones are offset by mirrored surfaces and furnishings from throughout the 20th century (*AD*, September 2001). Based in Miami, the South African native takes on projects across the globe.


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fast for me in my life

The time had come for the design to leave South Africa for New York v London, where he flew to interview for job with the late William McCarty-Co per. "I'd come from a world where I didn have to work for anyone." But, Allem say "I looked at it as the beginning of a ne chapter in my life."

With McCarty-Cooper, Allem saw how his profession was practiced at the ap of wealth with clients like Leopold Rothschild. The job, he says, "took me another level," where he learned "how

> "People come to me for fabulous. They come to m for extraordinary design."

all comes together, how powerful client operate and how the design interacts wi workrooms in London and Monte Carlo

Staying close to every aspect of the wo is important to Allem. "I love going the workroom because that's where it comes out. I like to see, feel, touch."

After nearly five years, Allem left M Carty-Cooper. Then he worked with Ro ert Metzger in New York. "It was a br moment," he says. "The chemistry was right, or I was ready to start on my own decided, It's time. Start the movie."

Over the years Allem has had offices New York and Los Angeles, but he's cu rently based in Miami. He has a staff of and explains, "We're all part of the tea We're all across the board."

For large commissions, he adds employ ees, but, he emphasizes, "people come me for fabulous. They come to me f extraordinary design, so I don't want be dealing with 200 staff because we' doing 200 projects around the world. my heart I want to stay where I am an select what we do."

Nonetheless, the journey that led t designer from South Africa to Miam is far from over. "My dream would to have an office in the Orient," he say "People are discussing the possibility our working in China. I have a fascin tion with that part of the world. I thi it's their time." And, it seems, Charl Allem's as well. □



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NEW YORK

By McKim, Mead & White

In 1910, across Fifth Avenue from the Metropolitan Museum of Art, William Richardson, of McKim, Mead & White, designed a Renaissance Revival apartment building, infusing each of its beautifully proportioned units with Stanford White's particular brand of ornamental grandeur. A five-bedroom, 7.5-bath apartment in the cooperative opens to a 35-foot-long windowed gallery surfaced in marble. $17.7 million. *Call 212-906-9258.*





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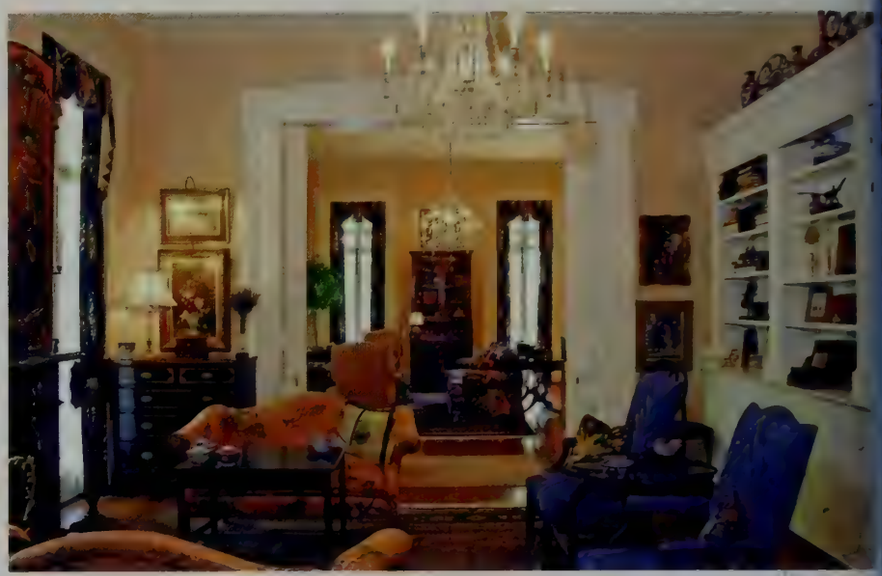
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GEORGIA Historic Perseverance in Savannah





The Reverend Charles Rogers House, with its striking cast-iron porticoes, was realized on Monterey Square's Bull Street in 1858 according to a Greek Revival design by prominent architect John Norris, a transplant from New York. The modernized five-story town house, 8,500 square feet in all, is elevator-equipped and has 11 fireplaces, a 1,200-bottle wine cellar, five bedrooms and 6.5 baths. Only twice in its long history has the residence changed ownership. The Historic Savannah Foundation rates it as "architecturally exceptional." $4.5 million. *Call 912-443-0000.*

SARDINIA Embracing the Outdoors on the Italian Island's Emerald Coast





When the Aga Khan began to develop the island's northeast shore, known as the Costa Smeralda, in 1961, Luigi Vietti was among the famous architects chosen to invent an appropriate, environmentally conscious design language for its new housing. The outcome was an enchanting blend of Mediterranean-style forms and organic-style architectural details, with floor plans that reinvented the possibilities of indoor-outdoor living. In that harmonious tradition is an early-1970s design, a 3,980-square-foot, five-bedroom, six-bath house near Porto Cervo Marina—an area that has become one of the world's most exclusive resort destinations. The property's wide lawn is all that separates the house from the beach of Cala Granu. In the 1990s a student of Vietti's renovated the home. $25.7 million. *Call 39-0789-90-9000.*

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WASHINGTON, D.C.

Landmark Renewal in the Nation's Capital

The nearly 200-year-old Bowie-Sevier estate in historic Georgetown recently emerged from a multimillion-dollar makeover. For features that couldn't be exactly rehabilitated in the late-Georgian-style structure, artisans crafted matching replacements. Now the eight-bedroom, 10-bath residence, which totals 28,000 square feet and has indoor and outdoor pools, a spa, a gym and a state-of-the-art media room, appears sure to carry on in its dazzling way for at least another two centuries. $28 million. *Call 202-857-4328.*







FRANCE

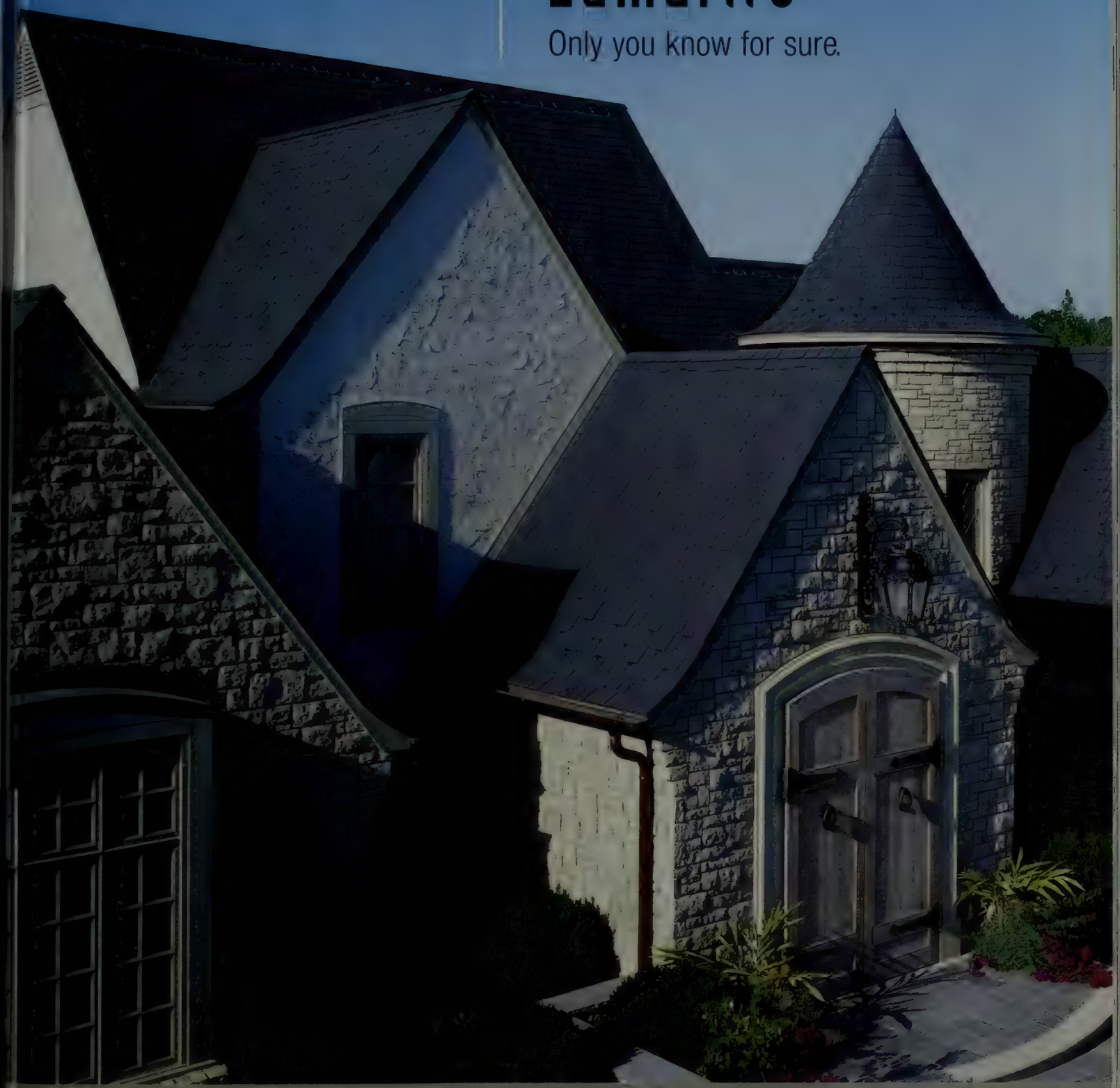
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Gracing a garden-filled, 11-acre promontory outside the village of Valbonne, not far from Cannes on the Côte d'Azur, is a 6,458-square-foot Mediterranean-style villa dating to circa 1960. The south-facing main house's design is noteworthy for its turrets, which bookend a symmetrical, window-filled façade arranged to give the interiors—there are six bedrooms, all with en-suite baths—exceptional vistas of the sea. There is a separate guesthouse and a caretaker's house. $14.8 million. *Call 33-493-123-636.*

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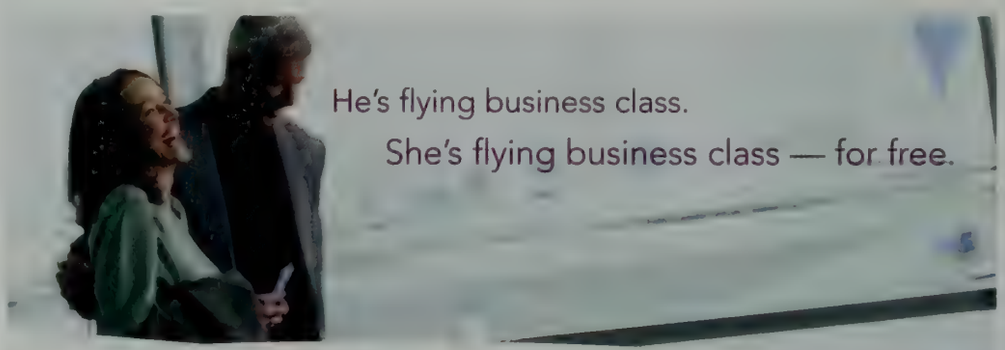
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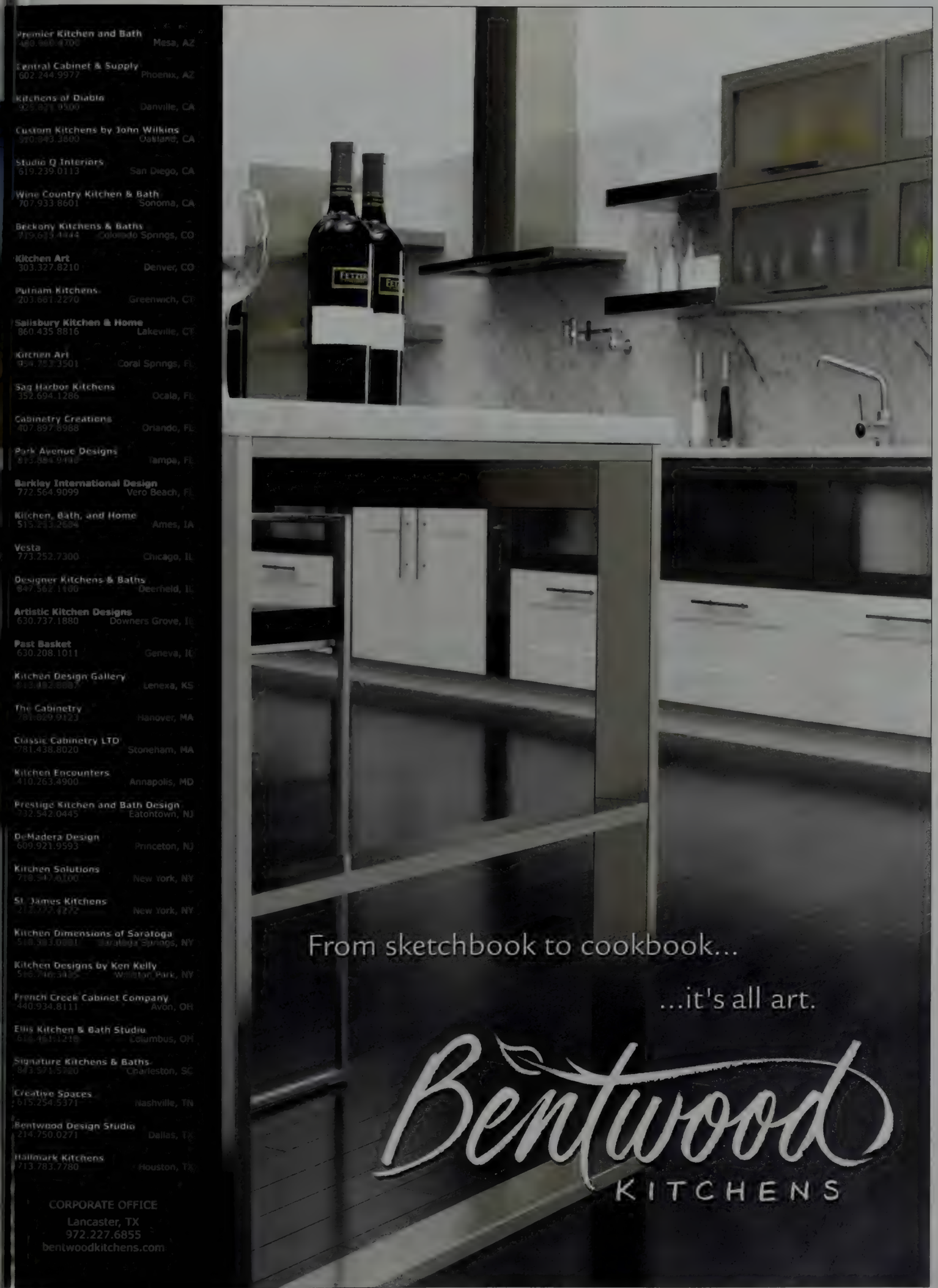




MAINE

A Stone-Built Compound on Cape Elizabeth

Ten minutes outside Portland but seemingly a world away from commercialization, the 52-acre Hidden Court, originally built in 1922, is a privacy seeker's haven, with 355 feet of white-sand beach frontage. The epicenter of its courtyard-enclosing stone architecture is a sublimely detailed two-story Georgian Revival main house, which has old plank floors and deftly crafted millwork—all meticulously maintained. There are six bedrooms and eight baths. $9.725 million. *Call 207-228-0170.* □


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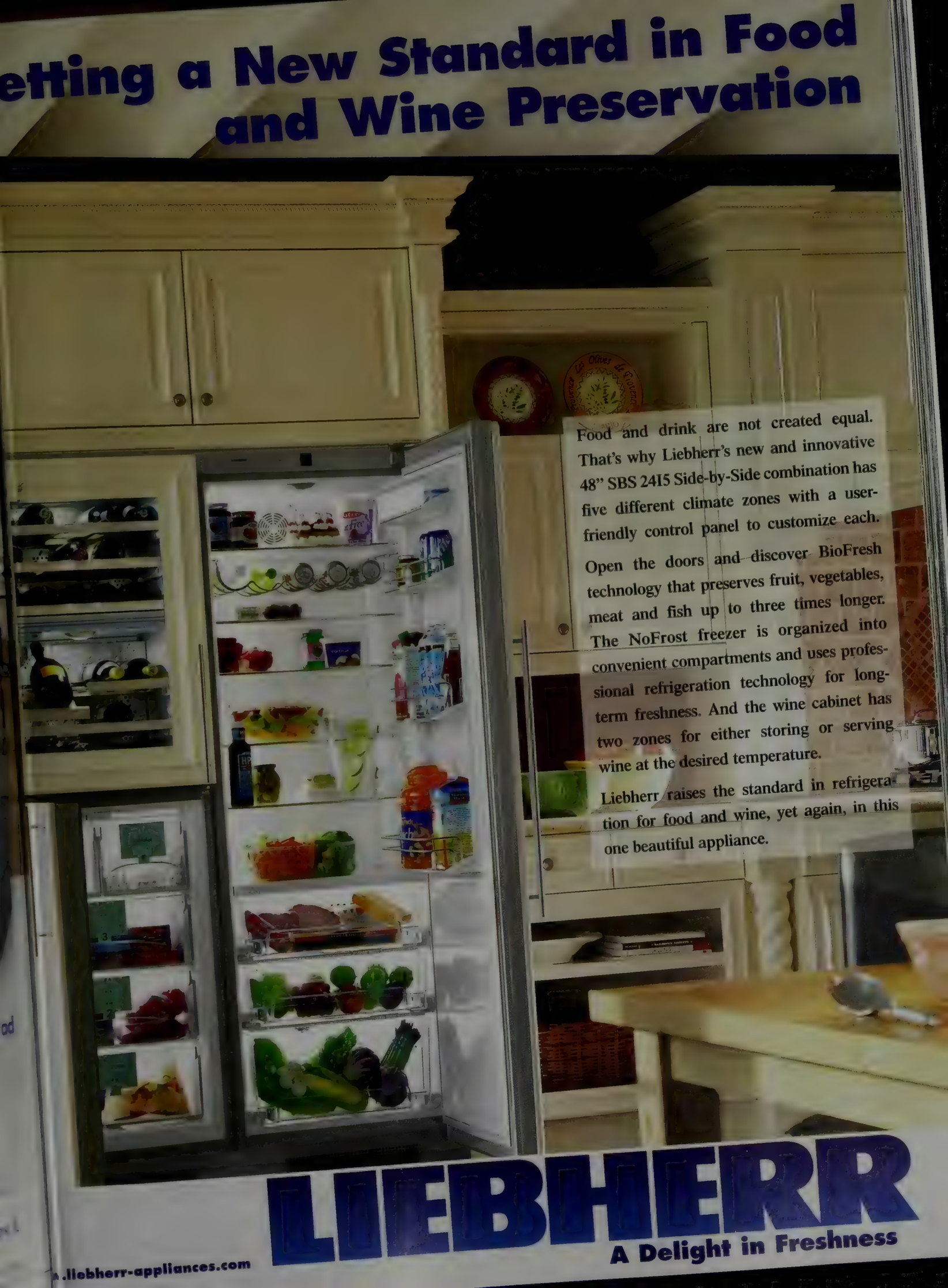
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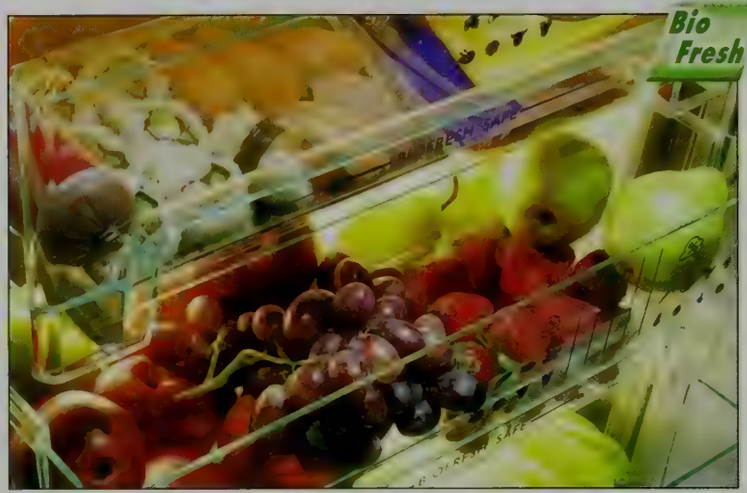
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The BioFresh drawers guarantee the perfect climate for super-long-term freshness. A temperature of just above 32 °F and ideal humidity helps fruit and vegetables, meats and fish retain their healthy vitamins, delicate flavor and attractive appearance up to three times longer than is possible in traditional refrigerators.

Liebherr's BioFresh technology offers the optimum shelf life: the DrySafe drawer with low humidity is ideal for storing meat, fish and dairy products. Fruits and vegetables are best when stored in the HydroSafe drawer with its high humidity. Precision electronics ensure that the temperature stays just above 32 °F. This keeps sensitive food from freezing.



LED Lighting

Liebherr incorporates this unique technology into the ceiling and insulation plate of its new multitemperature wine storage cabinet. The LED lighting is cool to the touch and therefore does not overheat the bottles. Plus LED lighting is long lasting and energy saving. It also can be dimmed to provide an ambient atmosphere.

Bending Half Shelf

A bending half shelf provides storage for open bottles or display space.



Design Flexibility

Liebherr 48" units cater to a great variety of design and installation situations. Larger units are created by combining two individual units through a Side-by-Side kit. Several advantages are realized through the design of the new appliance as two separate 24" units, including ease of delivery and installation.

The option of installing the units in different parts of the kitchen is another benefit, as well as the opportunity to order just one of the units for installation as a wine cabinet/freezer solution or a refrigerator/BioFresh solution.



IceMaker

Liebherr's IceMaker provides you with the right supply of perfect ice cubes by automatically keeping you topped-up. Thanks to Liebherr's Dual Refrigeration System there is no transfer of unwanted aroma between the two compartments, thus preserving the flavor of the ice cubes. Ice cubes are dispensed according to the Twist Tray principle meaning ice cubes will not clump or stick together. Two drawers are available for producing and storing all the ice cubes you will need.

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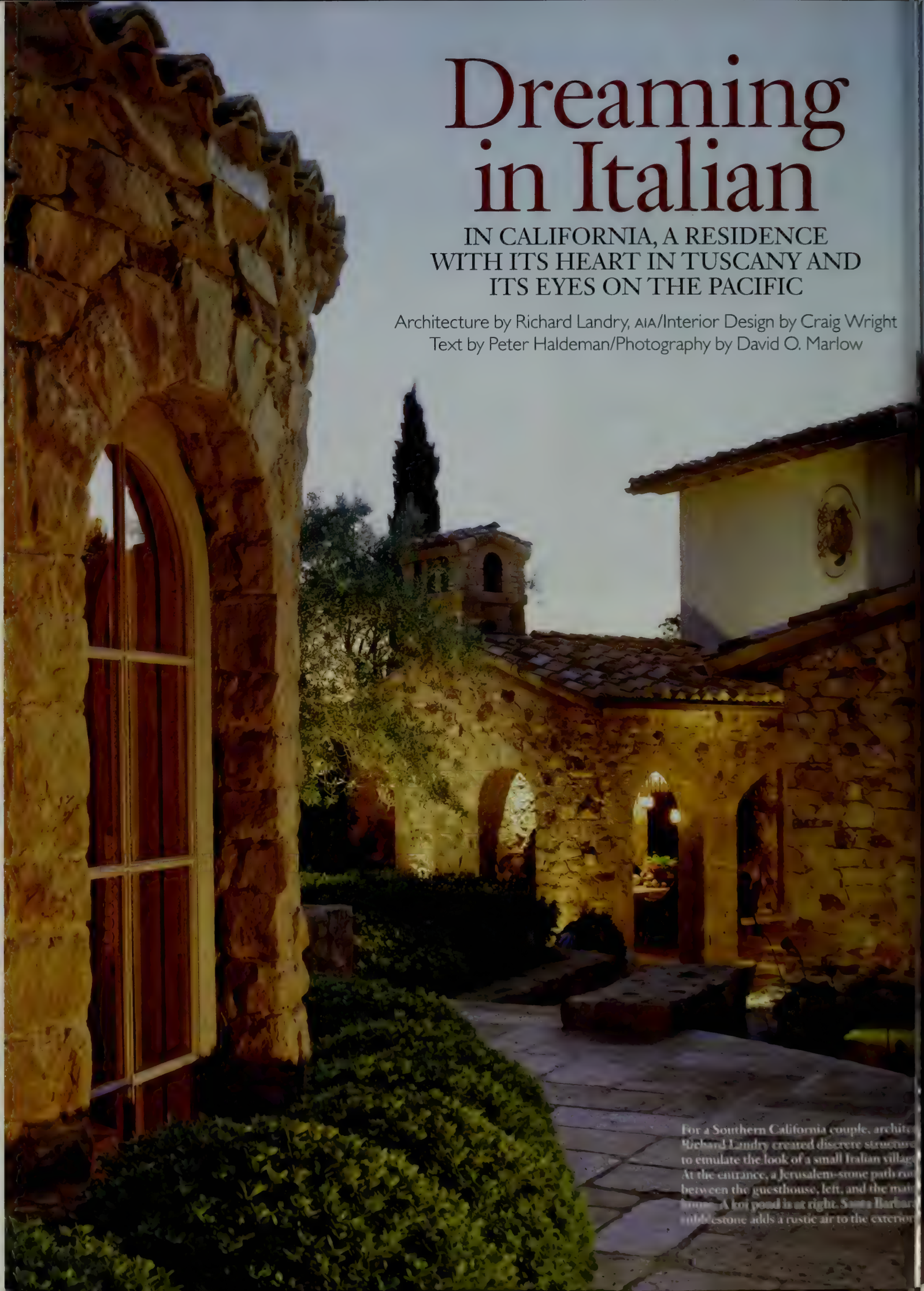
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Dreaming in Italian

IN CALIFORNIA, A RESIDENCE WITH ITS HEART IN TUSCANY AND ITS EYES ON THE PACIFIC

Architecture by Richard Landry, AIA/Interior Design by Craig Wright
Text by Peter Haldeman/Photography by David O. Marlow



For a Southern California couple, archite
Richard Landry created discrete structures
to emulate the look of a small Italian villag
At the entrance, a Jerusalem-stone path ru
between the guesthouse, left, and the mai
house. A koi pond is at right. Santa Barbar
cobblestone adds a rustic air to the exterior



The wife says that initially she and her husband wanted a contemporary décor, but after meeting designer Craig Wright, "we turned—we wanted something warmer." A 17th-century Italian inlaid commode, 17th-century bronze torchères and a Venetian mirror set the tone in the entrance hall.





Starting over. For some, the words inspire dread; for others, they merely get the adrenaline pumping. For a Southern California couple with five children grown and flown, the prospect of two empty nests (their residence in town and a beach house) represented nothing less than a chance to build their dream home. Seeking a place where "we could spend the rest of our lives," they settled on a bluff-top site with knee-weakening views of the Pacific. The property may have been oddly configured—long and narrow, it swerved at the end like a boomerang—but the wife's response was typically sanguine: "I liked that it wasn't a big square lot, because I'd always wanted to have a house that was hidden."

The architects she interviewed were somewhat less inspired. The issue was not so much the style of the residence—neighborhood guidelines called for Mediterranean—as its execution, given the irregular parcel. Then she met Richard Landry. "I thought it was a really cool opportunity to do something unusual," says the L.A.–based architect. "The clients loved the Tuscan feeling, and we decided that this little village concept of having smaller buildings and a lot of rooflines was appropriate."

Landry and project architect Marc Welch sketched out a plan for a rustic compound of discrete structures that appear to have evolved over time. A gate inside a low wall of Santa Barbara rubblestone opens to a courtyard formed by a small stone-clad guesthouse at the front of the property and the main house behind it. The main house conveys what Landry calls "a sense of casual elegance" with graceful proportions and an informal layout: Rooms flow effortlessly into each other and out to an abundance of loggias, terraces and intimate gardens. A loggia at the rear—with a groin-vaulted ceiling of reclaimed brick and wood beams, a stone fireplace and heated stone floors—takes year-round advantage of the views.

The wife enlisted interior designer Craig Wright before the first building

"We tried to create an informal yet elegant interior in a room that has almost rural proportions," Wright says of the main public room. To give character, he put in a walnut ceiling and an overscale stone chimneypiece. The 18th-century walnut chairs are from the personal collection of designer Renzo Mongiardino. A grouping of Chinese gold-splash bronzes adorns an Italian ebony chest of drawers. Ushak rugs from Mansour.





OPPOSITE: The fanciful "secret room" was inspired by the 19th-century Venetian crystal galleon chandelier that Wright found in Paris. The silk-damask-tented ceiling and walls, with silk-and-crystal trim, were designed to echo the fixture. The chinoiserie secretary is 18th-century Italian; the table was fashioned out of an 18th-century Italian altar. Ushak rug, Mansour.

ABOVE: The breakfast room. "Unlike the terraces, where the outside is made to feel like an interior, this is an interior space but feels like an exterior," Landry explains. Its ceiling and outer walls are glass. A French beaded-crystal chandelier is over a table whose base was made from a Portuguese giltwood Corinthian capital. E. Braun custom linens. Bielecky Brothers armchairs.





PPOSITE: In the entrance to the master suite, a Venetian lacquered-frame mirror is paired with a Sicilian lacquered ommode inlaid with crushed seashells and eggshells. An 18th-century Venetian bronze birdcage was wired as a ntern. ABOVE: A barrel-vaulted ceiling in the master bedroom "gives volume while directing the views to the ocean," andry remarks. The bronze low table was originally created for the last shah of Iran. Ushak rug from Mansour.

ermit was issued. "We wanted to get the eeling of an Italian villa but in a reduced cale," he says. "Because the house is not a lassical design, we wanted to combine for- nal and relaxed elements." He started with naterials—pairing pitted Jerusalem-stone loors with silky Ushak rugs, refined faux inishes with the same rough rubblestone ound on the exterior. Wright used stone nantels, salvaged doors and iron grilles, nd "a good collection of lanterns and handeliers" to mellow the new rooms.

He and the wife made several trips to taly for exhaustive shopping sorties. The lesigner fleshed out their acquisitions with rench and Asian antiques, many of them om his showroom, Quatrain, as well as ome Roman antiquities, "to get a sense f age," he explains. Their more unusual finds include the library's coffered ceiling, which comes from a 17th-century palazzo, and a crystal Venetian galleon chandelier that inspired a tented "secret room."

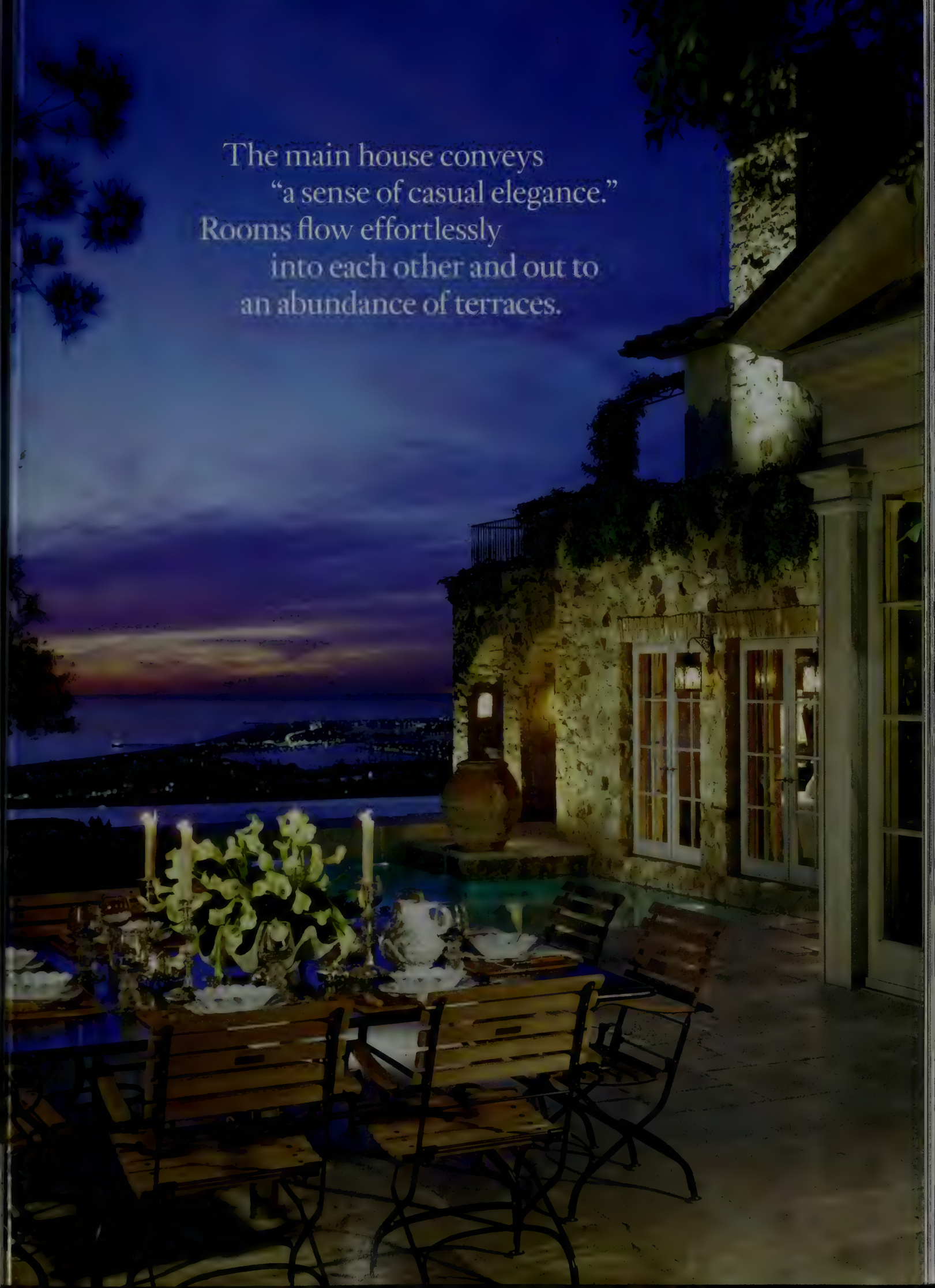
No one's going to mistake the place for a venerable old villa—nor are they meant to. The house ultimately answers only to the predilections of its owners, who generally enter not through the picturesque courtyard but via a driveway leading to a lower-level garage and a number of well-used subterranean rooms: a wine room, a gym, a game room and a home theater. The game room boasts a Charles X billiards table and a series of tall windows that survey the pool above and give the room its name (the Titanic room). The Venetian-inspired theater is lined with embroidered panels by Renzo Mongiardino and crowned with a Tiepolo-style fresco. "My husband comes in here, puts his feet up—and falls asleep," says his spouse. "It's the ultimate compliment, because I wanted a place where he could come and the stress would just peel off."

It was largely to that end that she spent the better part of four years overseeing the home's construction and design. "At first I was afraid of the size," she admits. "But we really use and enjoy every room." They often host houseguests and look forward to visits from their grandchildren. Which is one reason they're primed for their next project—building a family retreat in either Hawaii or Northern California's wine country. "The next house will be much easier," says the wife. "We have a great team, and we know what we want to do." □



ABOVE: The wife's dressing area in the master suite. High-gloss lacquered walls provide "a spacious, cool, glamorous effect," Wright notes. The tufted-button slipper chair lends an Art Déco–style flair. A George III silver punch bowl is on a marble-topped island. Ron Seff custom vanity mirror.

OPPOSITE: A dining terrace on the side of the main house overlooks the pool and the Pacific beyond. Landry chose a classical pediment for the breakfast room, right, to contrast with the Mediterranean style "and emphasize the feeling that the house grew over time," he says. Chairs from Janus et Cie


The main house conveys
"a sense of casual elegance."
Rooms flow effortlessly
into each other and out to
an abundance of terraces.



Farmhouse Now

A NEW JERSEY COTTAGE IS INFUSED WITH LIGHT AND NEW IDEAS



Architect Michael Graves was commissioned to design a contemporary cottage, a getaway on a family's farm property in western New Jersey. Interior designer Victoria Hagan oversaw the selection of furnishings, fabrics and art. THESE PAGES: The 6,500-square-foot house's front elevation.



Architecture by
Michael Graves & Associates
Interior Design by Victoria Hagan
Text by Mildred F. Schmertz
Photography by Peter Aaron/Esto

Like many architects, Michael Graves plays the game of architectural design according to a set of all-embracing rules he has made for himself. Among them: Innovate from tradition; respect the timeless grammar of base, middle and top; avoid the unclear and the overly complex; and, ideally, create a form that a nonarchitect could draw from memory. These fo
precepts have shaped a 6,500-squa
foot weekend house on a large dairy fa
in western New Jersey, for a couple w
two young children. Their wishes w
as strong, definite and purposeful as
aesthetic of Graves.

The architectural character of th
proposed new home was to maintain



The heart of the first floor is the living room, which Graves and project architect Robert J. Miller left open to the porch, where a dining area was placed. On the partition wall, right, hangs a Rena Bass Forman print. Below it is an X bench in cerused oak, from Maison Gerard. The Hans Wegner dining chairs are from Dennis Miller.

spirit of the white-clapboard cottage it would be replacing, as well as that of a recycled dairy barn, also by Graves (see *Architectural Digest*, May 1994), in continued use as a weekend retreat by other members of the family. And given that the house they intended to build would be large, the couple's request that it appear as a "cottage" might have confounded architects with less talent than Graves and his project architect, Robert J. Miller. When he and Graves first sat down with their clients, Miller recalls, "Michael asked them to define a cottage. They were surprised by and interested in the question." They told their architects that they didn't want a big, showy house, and they did want something modern. They then asked if







LEFT: To maximize the kitchen's light and views, there are no upper cabinets. Viking range and hood. ABOVE: The slate-covered pyramidal roof, a dominant feature of the house's exterior, is pierced at the center by a tapered rubblestone chimney. BELOW: The interior of the rooftop, the third floor, accommodates a well-lit space that is designated as a library.







They told their architects that they didn't want a big, showy house.

that meant that they didn't really want a cottage. According to Miller, Graves "immediately reassured them that it was our job to come up with a modern version of a cottage that would make them happy."

Graves and his clients believed that the house should be quite simple in contrast to the more complicated forms of the L-shaped dairy barn that still displays on its main façade a pair of immense silos. The basic scheme is that of a traditional farmhouse with a long colonnaded front porch, yet reinvented in form and materials. It is a cottage of sorts, but a large and ample one.

The first floor reads as the base; the middle is a pyramidal roof with shed dormers; and the top is the roof's cupola-like windowed peak and the chimney that extends through it. The structure is clearly and simply conceived as an interlocking of two geometries—that of the square box of the first floor, with the second and third floors tucked into the huge and steep roof that encloses them. And yes, the overall form is so strong and straightforward that one could draw it from memory.

The structure, for the most part, is of steel, to support the large and heavy slate-covered roof. Its columns are encased in wood, however, to avoid any suggestion of an industrial look. Continuous grids of windows—on all four sides—link the interiors to the nearby orchard, the extensive vegetable garden and the dairy barn and offer grand vistas of the valley, the distant fields and the woods. Shed dormers punctuate each of the four quadrants of the roof and light the bedrooms and master study. The dormer of the master bedroom serves as a porch. On the third floor, four oeil-de-boeuf windows peer out from the peak of the roof, where the architects inserted a small library.

In plan the house is organized around a central stair hall and a stone chimney breast at the core of the 13-foot-high loft-like first floor. The stair hall, flanked by a guest room and the kitchen, leads to the living room with a family room at one end and a breakfast room at the other—the

continued on page 193



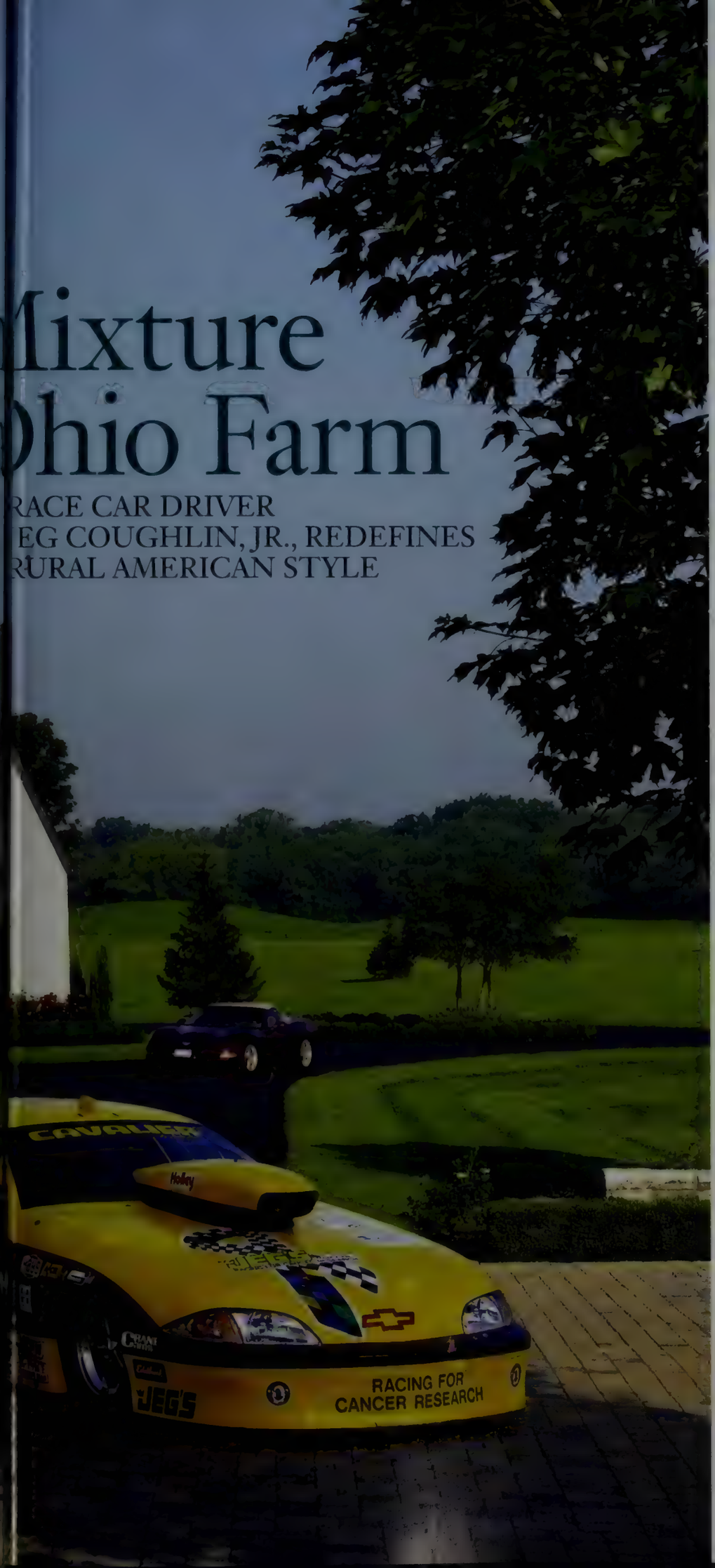
OPPOSITE: The master suite's sitting area and study. Hagan's carpet and fabric selections let the site's natural assets take center stage. Cowtan & Tout drapery sheer. TOP: In one of the children's bedrooms—as throughout the house—the architects' placement of the windows affords ideal landscape scenes. The arched doorway leads to a bath. ABOVE: The elegance of the architecture is partly owed to the series of square columns with glass infill that constitutes the face of the first floor.



Winnin
for a

Mixture
Ohio Farm

RACE CAR DRIVER EG COUGHLIN, JR., REDEFINES RURAL AMERICAN STYLE



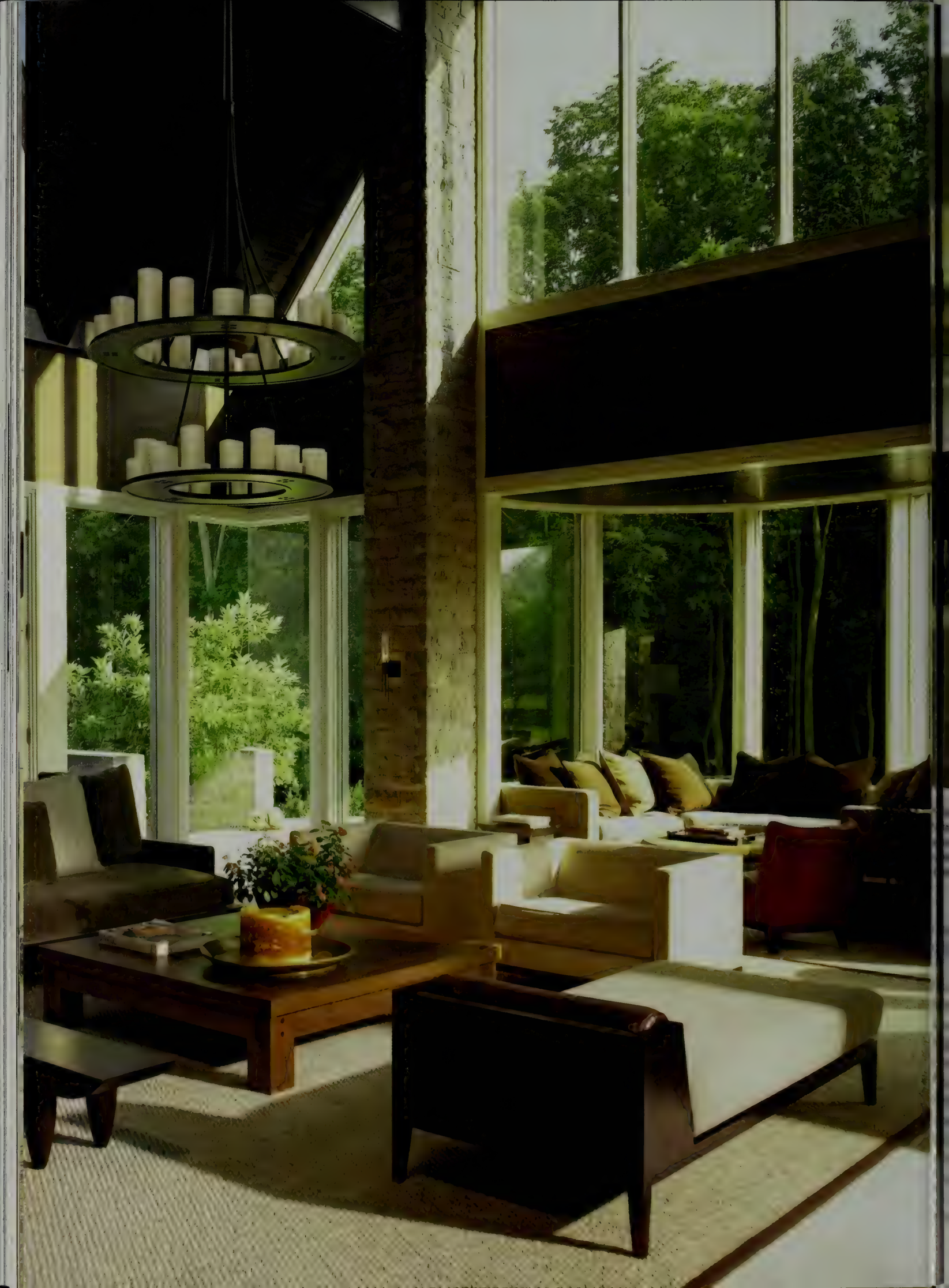
Architecture by Acock Associates
Interior Design by John Barman, ASID
Text by Penelope Rowlands
Photography by Tony Soluri

Seen from a distance, it's pure Americana. On a former dairy farm in central Ohio, down a long, winding driveway, past pastures, ponds, even a waterfall, sits what at first appears to be a hamlet of pristine farm buildings, including a stylized, rectilinear tower. But, closer in, these turn out to be just one structure, its taller segments, which resemble separate buildings, connected by one-story skylighted corridors. Crisp and low-key, the 15,000-square-foot residence, says interior designer John Barman, is "a wonderful contemporary American farmhouse."

No less American, in its way, is the story of the man who lives here, race car driver Jeg Coughlin, Jr. A three-time NHRA POWERade world champion, he's part of a dynasty, one of four racing sons of another venerable racer, Jeg Coughlin, Sr. All five own and operate Team Jegs, which provides "high-performance parts for race cars of all sorts," says Coughlin.

Raised on another Ohio farm, not far from this one, Coughlin bought the 135-acre property a decade ago and maintains 50 acres of it as a working farm. It's a deeply relaxing setting, which seems only fitting, since his professional life sounds anything but: A drag racer, he specializes in short spurts of unimaginable intensity,

Drag racer Jeg Coughlin, Jr., and his wife, Karen, live in a modern residence "that's based on a barn," says designer John Barman. The house, built by architect George Acock, sits on a 135-acre working farm in Ohio. LEFT: Coughlin on the house's front drive. At right is a Chevy Cavalier he drove to win the 2002 NHRA POWERade championship.





OPPOSITE: Window walls scale the double-height living room. "We kept the furniture low to accentuate the architecture," explains Barman, who created a seating area in the glazed homage to a silo. "The client worried that it would block the view, but you're actually *in* the view." Ottoman and curved sofa from J. Robert Scott. Holly Hunt chaise, sofa, chairs and sconces. "We wanted a nice contemporary feel without having the space seem cold," Coughlin comments. ABOVE: Barman eschewed prominent window treatments in the dining room to capitalize on the scenery. "The views are a big part of the house," he remarks. "With such vistas, soft colors work better. We didn't want to detract from the green outside."

revving his cars from zero to 200 miles an hour in six seconds flat.

Coughlin hired George Acock, whose architectural firm, Acock Associates, is based in nearby Columbus, because "his tastes were right up my alley," he says; both he and the architect favor stucco and stone. The house was partly inspired by his parents' vacation properties: Its tower (which houses a library and meditation room) recalls their New England home overlooking Maine's Acadia National Park; the one-story segments pay homage to their ranch-style house in Florida.

From the massive front door of rich mahogany, the architect's unabashed love of materials is on display. He brought outdoor elements indoors, too, including North Shore limestone for the walls. The result, says Judy Doll, an architectural designer who worked on the project, "is a totally seamless feeling. You can't tell if you're inside or outside." Capacious glass windows, used in almost all the rooms, intensify this effect.

The entrance hall feels vastly proportioned, with a glass wall seeming to double an already voluminous space. A staircase of cantilevered limestone blocks "kind of cascades down," in Coughlin's words, from the couple's son's suite on the floor above. Straight ahead, the dining room can be glimpsed through a generously sized doorway; to the left, the double-height living room appears to soar.

Given such bold architectural design, the most sensible strategy, when it came to the interior, was to not compete. "It was, how do we not disturb what has already taken place here?" Karen Coughlin recalls. "Anything we put in here could fuss it up." Barman agreed: "My goal was not to have the decoration take over the house."

He anchored the living room's almost dizzying height with pieces that sit low on the ground. Spare, yet ample, they have a certain deliberate uniformity: "The idea was to keep it controlled. We wanted





"There's one continuous flow of style and color down the length of the house," Barman points out. OPPOSITE: A corridor that leads to the master suite—complete with bedroom, private gym, dressing room and bath—is illuminated by a peaked skylight. "The interior has a tremendous amount of light throughout," he notes. Sconces from Holly Hunt.

"It was a chip of this and a chip of that, a swatch of this and a swatch of that," Coughlin says of the design process. "We typically agreed on most things." ABOVE: *Flatiron*, a 2005 painting by Kelly Graham, inspired the palette of the master bedroom. BELOW: Outside the wine cellar, Acock installed display cases for Coughlin's numerous trophies and awards.

some sort of continuity, since the rooms flow into each other." The preponderance of rough stone demanded that "the upholstery be inviting and warm and the furniture comfortable," he adds. A strict-lined chaise longue of dark wood—a material Coughlin favors—with a rich brown leather cushion and a pale upholstery fabric seems to sum up the prevailing aesthetic. Because of the ceiling's height, a long chandelier was chosen: "I wanted some drop in there," Karen Coughlin says. The one here, of concentric circles, is two-story, like the room.

When Barman first suggested fitting the room's distinctive bay window—which he

continued on page 194



The house was partly inspired by Coughlin's par
New England home; the one-story segm



Although the design of the house is contemporary, "it's traditional in the way it fits into the site," says Acock. "There's a pond on one side, a wooded ravine on the other, and the house is snuggled into the ridge between." The central tower holds the library; to the left are living spaces, and to the right are two garages, one of which doubles as a basketball court.

tion properties: Its tower recalls their
homage to their ranch-style house in Florida.



Grey Watkins

Grey Watkins, in her new incarnation as part of Stark Fabric (212-355-7186), has created *Missouri Stripe*, which is available in blue (shown), ocher, sand, cream and rust.

Déco Divine

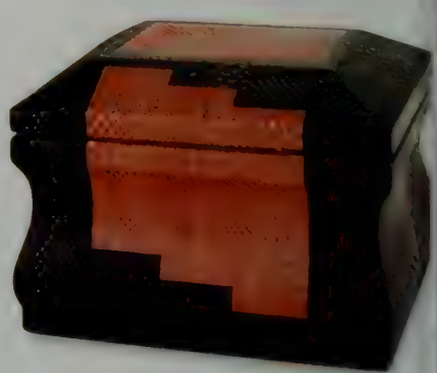
A signed Art Déco glass vase was designed by French artist Édouard Cazaux in 1925 and produced at David Guéron's Paris factory. The mint-condition piece, with Cubist handles, is $16,500 at James Infante (917-864-6780; www.jamesinfante.com).





Dream Weave

Designed for Knoll, Frank Gehry's Cross Check chair of woven strips of maple laminate, $1,450 at 2120 (561-585-8371; www.moderndesign2120.com), was inspired by apple crates that the architect played with as a child.



Hot Box

Signed by designer Karl Springer, a 1980s piano hinge–lidded box covered in hot-pink and black python, with a suede interior, $3,000, is at Lobel Modern (212-242-9075; www.lobelmodern.com) in Manhattan.



A Greek-key lampshade, circa 1905, and a Venetian-pattern shade, circa 1910

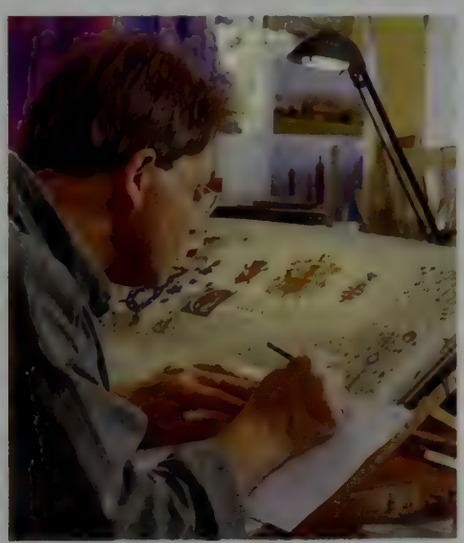
Tiffany Aglow

Arlie Sulka, the Tiffany-glass expert on *Antiques Roadshow*, has taken over **Lillian Nassau**, the venerable shop specializing in Tiffany glass. To celebrate the firm's 60th year, Sulka is organizing special exhibitions. "Tiffany Lamps: Genius of Illumination 1890s–1920s," March 27–May 24, shows the changes in decorative styles from the early days to just before the studio's closing.

Lillian Nassau Ltd., 220 E. 57th St.
New York, NY 10022
212-759-6062
www.lilliannassau.com







A Mystical Journey

From his studio in Dorset, England, **Andrew Stewart Jamieson** (above) utilizes medieval techniques to create heraldic paintings, calligraphy and illuminated manuscripts. An illuminated prayer book (left) has gouache, watercolor and shell gold on calfskin vellum.

Andrew Stewart Jamieson, 9 High St., Milborne Port
Sherborne, Dorset DT9 5AG, England
44-1-963-251855; www.medieval-arts.co.uk

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The Art and Craft of Integration

DIVERSE STYLES AND ERAS FIND A GRACEFUL RESOLUTION IN NEW YORK STATE

Renovation Architecture by J. Woodson Rainey, Jr., AIA
Interior Design by Juan Montoya, ASID
Text by Michael Frank/Photography by Durston Saylor



"We had all these disparate elements and did not know what to do with them: the Modern house, the Art Déco collection, the view," says Kay Davis, who, with husband Clyde, hired designer Juan Montoya to create the interiors for her home in Pound Ridge, New York. ABOVE: Montoya in the living area. The rug, by Märta Måås-Fjetterström, is from FJ Hakimian. Donghia club chair, right, with Scalamandré fabric. Sofa fabric, Jim Thompson. RIGHT: The entrance gallery. Gold vase, Karl Kemp Antiques.

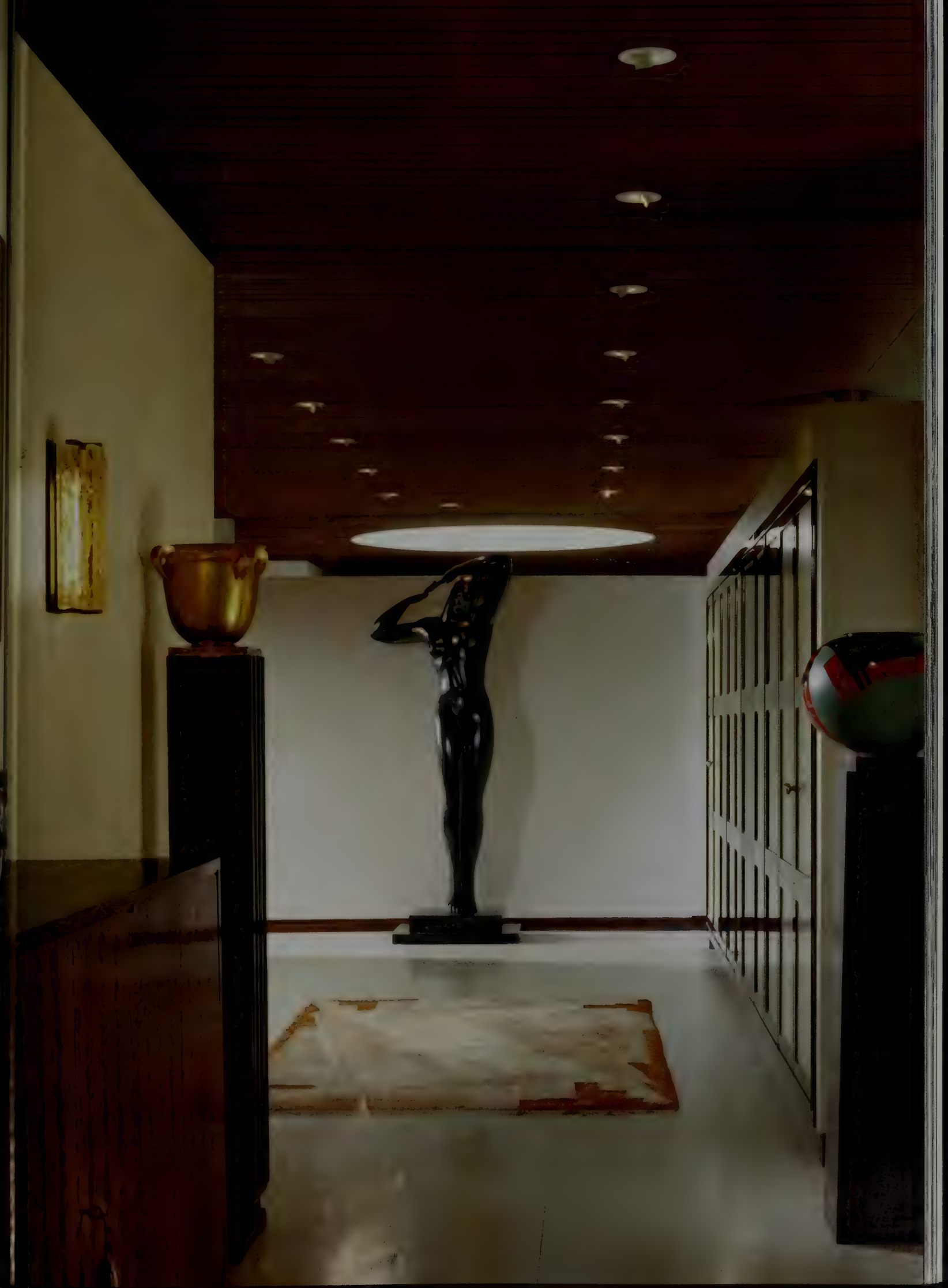


There is a story that Juan Montoya likes to tell about his initial visit to the Pound Ridge, New York, country house of Kay and Clyde Davis, a real estate agent and an advertising agency founder. As he approached the handsomely wooded property by car and studied the structure from the outside, he quite naturally began to form an idea about its scale and personality. Inside, he was given a tour of the combined living/dining area, the kitchen, several bedrooms. Then he was offered a refreshment and invited to sit down and discuss some of the design challenges at hand (and there were quite a few).

"But where," he asked, "is the rest of the house?"

The couple looked at each other, surprised. They had forgotten to show the designer easily half the place.

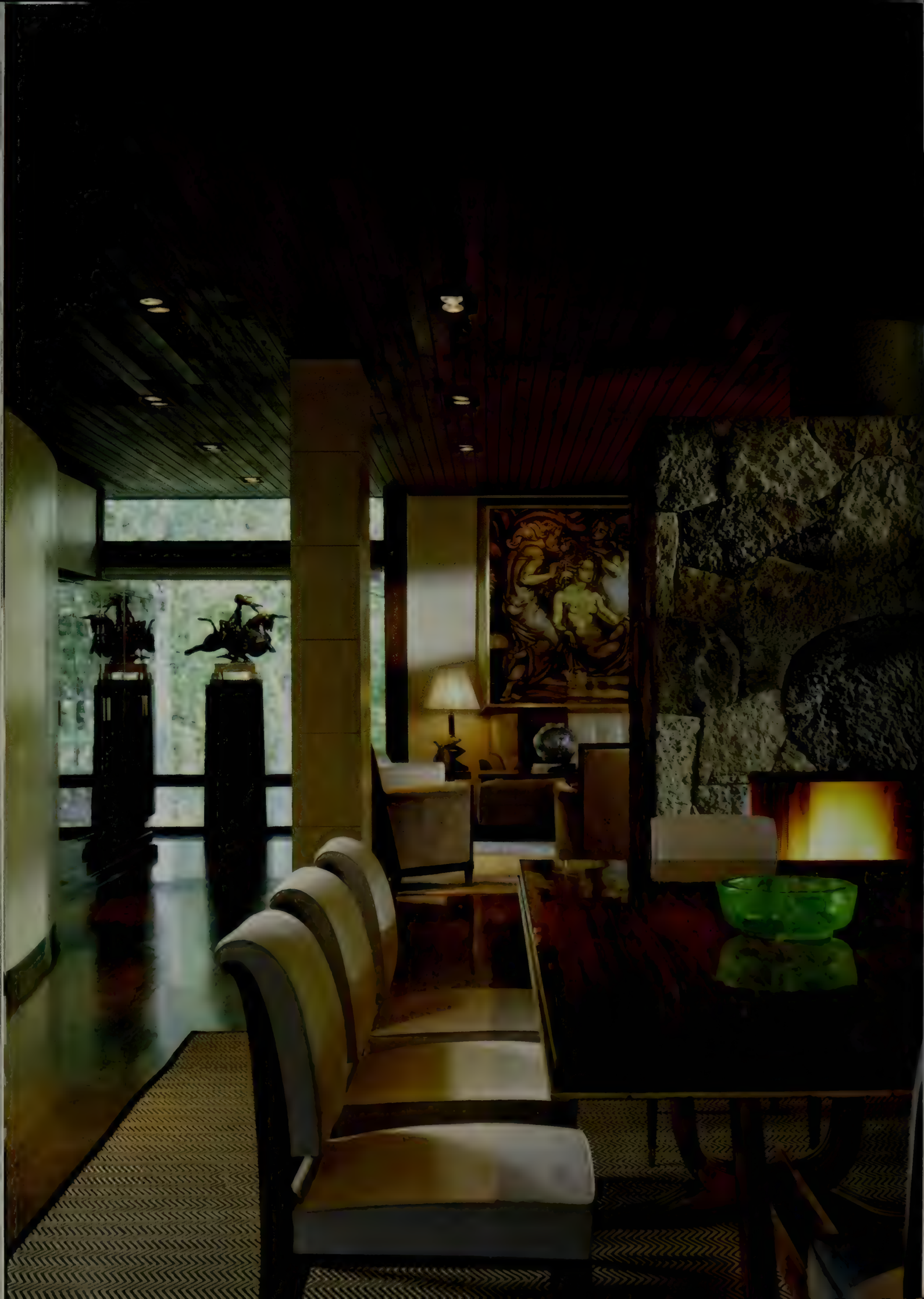
Montoya is fond of this anecdote because he feels that it underlines several key principles of enlightened design. A house should announce itself logically



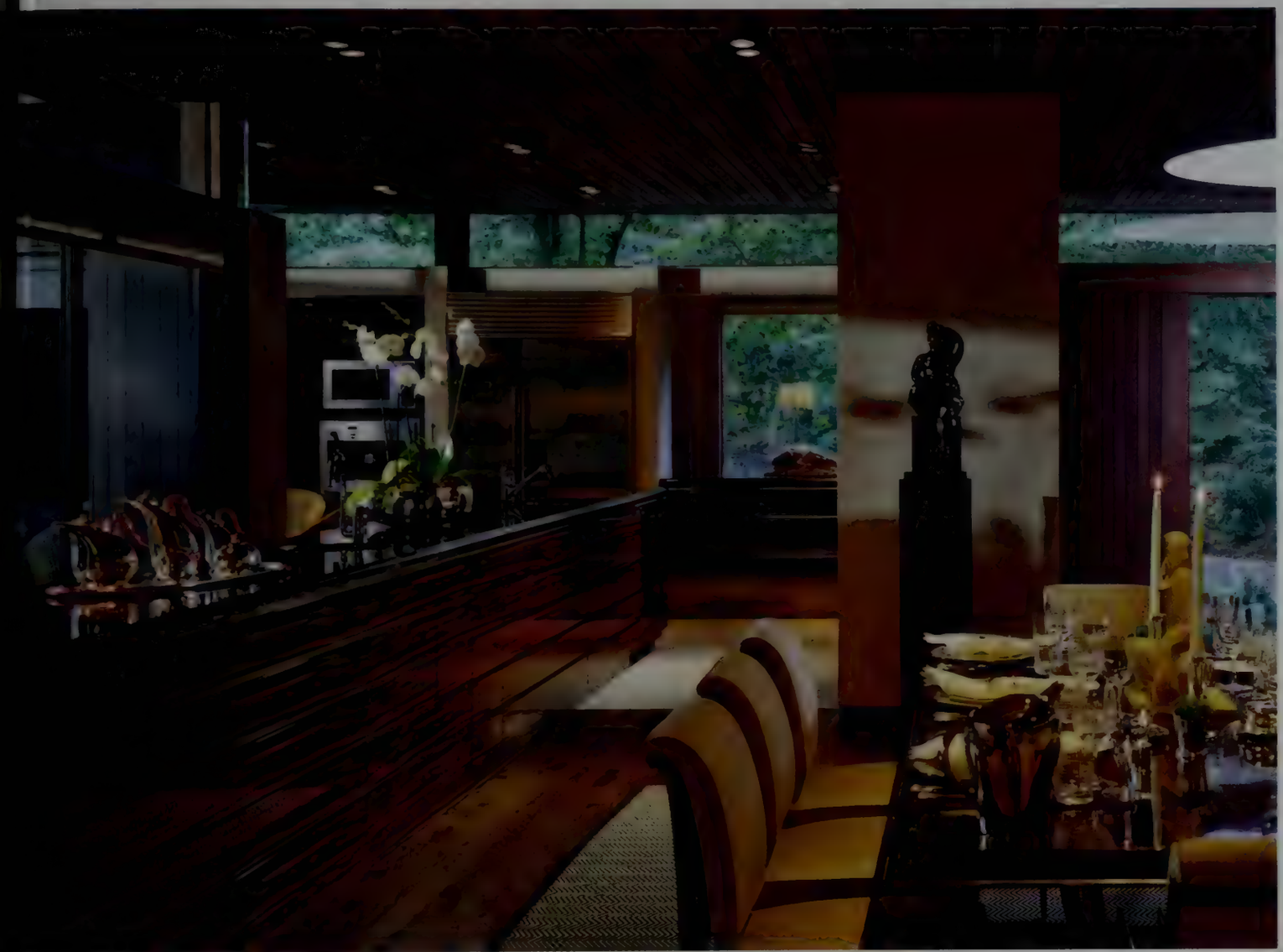




Among the Art Déco pieces in the living area are a Ruhlmann cabinet and games table. "They are not rooms that easily accommodate Art Déco pieces," says project director Carlos A. González, "but by reorganizing the interiors, we were able to embrace rather than fight the collection." Rogers & Goffigon fabric on Dongbia chair, rear right.



Now, suddenly, the shell of the room spoke to the Subes and Porteneuve table and the elegant Ruhlmann chairs.



OPPOSITE: The dining area. Ruhlmann chairs, with a Schumacher fabric, surround a Raymond Subes and Alfred Porteneuve ebony-and-gilt-iron table. A glass bowl by François-Émile Décorchemont, circa 1927, serves as the centerpiece. The parchment-covered wall at left guides the eye into the living area beyond, where René Buthaud's *La Coiffure* hangs on the rear wall. ABOVE: The kitchen is open to the dining area. Herringbone rug, Patterson, Flynn & Martin. Sub-Zero refrigerator.

to every visitor. It should speak in a clear aesthetic language. If it grew in size over time, as this house had, then there must be a strong unifying sensibility at work integrating old and new and rendering the transitions between them as seamless as possible.

The house Montoya first saw that day had been built by the present owners back in 1975 and expanded by them in 1990. In 2001 they asked architect J. Woodson Rainey, Jr., to collaborate with Montoya on finding ways to smooth some of the rougher interstices. Chief among these was the lack of a proper entrance and center of distribution. "A house that rambles and has two sets of public rooms, even two kitchens, as this one does, desperately needs an entrance," explains Montoya. "This is partly about flow, partly about announcing the intentions of the house."

In the area of intentions, Montoya was faced with another interesting challenge. The house Rainey remade for the Davises was ranchlike in its low profile and spreading floor plan, Modernist in its use of glass and its openness to its lush setting and Arts and Crafts–like in its use of warm, earthy materials. It was clearly architecture in tune with place, confident and well proportioned. There were several very skilled transitions, as between indoors and outdoors with a wood ceiling whose flat plane continued out beyond the transom windows, or within the interiors, where a chunky stone fireplace wall stopped short of the ceiling but effectively separated the living area from the dining area.

But what was this house to be, exactly? As conceived, and even reconceived by the architect, it had integrity and increased logic; it was a welcoming house for the clients alone or in the company of their children and grandchil-

dren; but there was another factor. The clients were passionate collectors of serious Art Déco furniture, sculpture, paintings, ceramics, silver and *objets*. They had an extensive collection and were actively expanding in an area of the decorative arts whose distinctive silhouettes, materials and motifs don't often easily or comfortably meld with other vocabularies—least among them, one would have thought, an earthy ranch, no matter how tightened or rethought.

"We were at a total loss," Kay Davis recalls. "We were wedded to the house, but we didn't know how to combine the architecture and the collection. We were setting pieces everywhere and anywhere."

This was the major area where Montoya deployed his integrating skills. He was determined to make sure that the place did not look as though "the house were calling for one thing and the furniture for another." He began, suitably enough, in the entrance hall, which he calls a gallery. The word is not mere flourish. Montoya saw this newly

continued on page 194



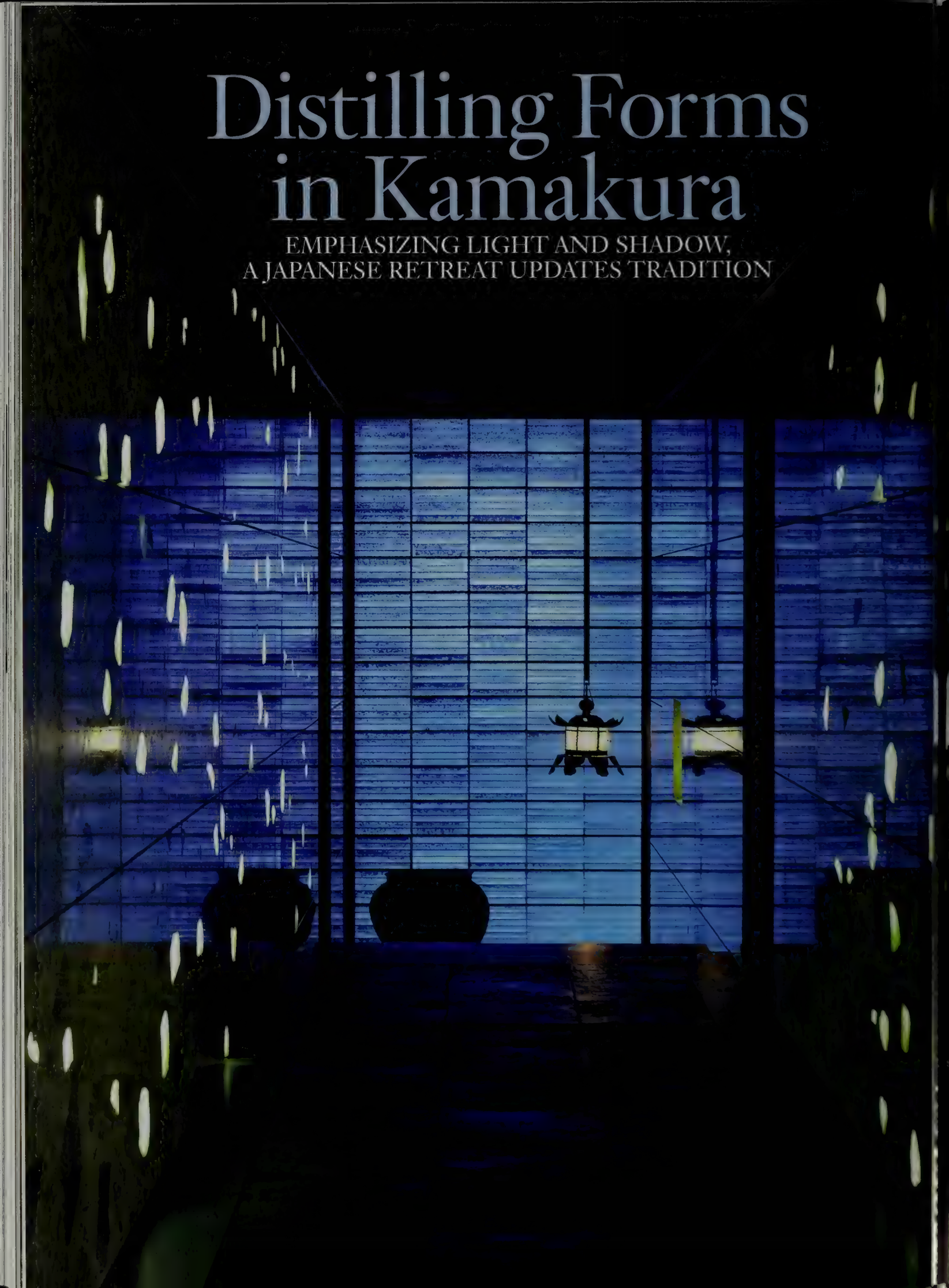
ABOVE LEFT: The study. "I used a bookcase by Ruhlmann as a point of departure for designing the shelves for the clients' books," notes Montoya. A Georges Jouve lamp sits on a Eugene Printz desk. ABOVE RIGHT: *Toilette de Vénus* by René Buthaud is in the master bedroom. Sofa, Holly Hunt.

OPPOSITE: For the master bedroom, Montoya designed parchment-and-*wenge*-wood built-in closets, which frame the window facing out to the serene, expansive gardens behind the residence. The Wilton, Connecticut–based firm Environmental Design Associates handled the landscaping

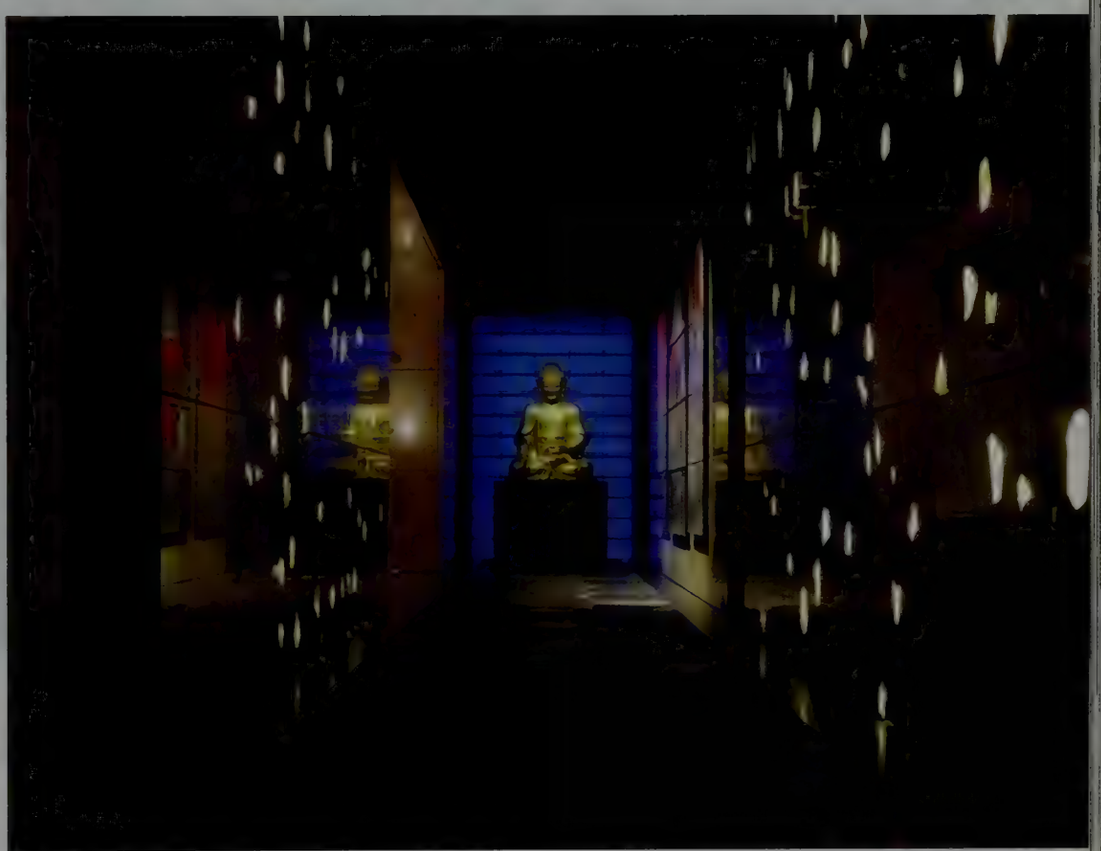


Distilling Forms in Kamakura

EMPHASIZING LIGHT AND SHADOW, A JAPANESE RETREAT UPDATES TRADITION







"There's a fluidity of external and internal spaces," architect Norman Foster says of the residence he and lead architect David Nelson designed in Kamakura, Japan. TOP: The eastern elevation at dusk. LEFT: In the gallery, "a Buddha statue is softly backlit through a recycled-glass-block wall panel that is an interpretation of the traditional shoji screen," Nelson says. ABOVE: "The planning of the house is based on a processional—a series of rooms that lead to the center of the house," Foster notes.

Architecture and Interior Design by Foster and Partners
Text by Michael Webb
Photography by Nigel Young/Foster and Partners
and Edmund Sumner

Nelson became fascinated by the Japanese tradition of filtering natural light, layering space and raising buildings off the ground while linking them to the landscape.



A golden Buddha presides over a long, shadowy gallery, evoking the inner shrine of a revered temple. But first impressions are deceptive: This is the heart of a new house by a firm that employs the latest technologies in daring buildings around the world. The walls are dappled in light from backlit glass boulders embedded randomly in reconstituted stone. The glass blocks in the bronze grid at the end of the gallery were made from recycled cathode-ray tubes. And the red-and-black photographs displayed at right angles to the statue are by contemporary British artists Gilbert and George. The only elements that rival the Buddha in age and patina are the ancient Chinese floor tiles.

This serene yet surprising retreat is located on a leafy hillside in Kamakura, an hour's drive from Tokyo. It is the product of a 20-year relationship between a collector of Buddhist art and the architects from whom he commissioned a miscellany of boats and buildings, Foster and Partners. David Nelson, the partner who headed the design team, began working with the client soon after Norman Foster made the initial contact on a trip to supervise construction of the firm's early masterpiece, the Hong Kong and Shanghai Bank. Nelson became fascinated by the Japanese tradition of filtering natural light, layering space and raising buildings off the ground while firmly linking them t the landscape. "It's a very humane architec ture and relevant to our lives today," he says "We tried to capture its essence withou lapsing into pastiche. You have to absorb i and let it slip into your subconscious."

One of his first ventures was a pavilion or the Izu Peninsula, a lightweight structur that seems to float above the sea. Kama kura demanded something more grounded with an air of permanence. Eight hundre years ago this was the capital of Japan, an the giant bronze Buddha recalls that era o puissance and piety. As the site was cleare of debris and earth washed down the hill it disclosed the foundations and retainin walls of early settlement. Samurai sword



had been forged in caves that pierce a rock face, and a descendant of the family that made them keeps the tradition alive in a local workshop. "It was a beautiful site, and the more we eliminated, the more mysterious and powerful it felt," says Nelson.

The design evolved slowly, in harmony with the land. Before Nelson began to sketch, there were long discussions about the sequence of spaces as you moved from darkness to light and from enclosed to open areas. The owner praised Frank Lloyd Wright's Fallingwater and requested places to display and store his art collection but provided no detailed program. He loved the exchange of ideas and participated actively in every decision. The placement of the building on the land was determined in part by a feng shui expert who identified strong lines of force running around the perimeter and by the architect's desire to incorporate a paved terrace between the house and the cliff face. A mature cherry tree was retained as a point of focus, along with an existing torii.

Gradually, the project took shape as a series of parallel masonry walls dividing and connecting a complex of spaces in the main house and a detached pavilion behind. The walls project to frame views, provide shade and screen out neighboring buildings. For lack of agreement on a natural stone, the architects decided to create their own. Foster was building a house on

OPPOSITE ABOVE: Photo-pieces by British artists Gilbert and George dominate a wall in the living/dining room. "It illustrates the concept of architecture providing a respectful framework for art," Nelson points out. "We finely tuned display elements and lighting to complement the art." ABOVE: Comfortable furnishings are grouped near the fireplace. The floor is laid with ancient Chinese tiles.

BELOW: In the elongated site plan, which was inspired by Frank Lloyd Wright's Fallingwater, the low-lying house and pavilion fit the contours of the hill. ABOVE: The traditionally crafted cedar shrine, designed by Shigemi Komatsu, is set into the internal courtyard, "to provide an intimate contemplation area. It's the spiritual heart of the house," Foster says. OPPOSITE: An antique vase and scroll are displayed in the tokonoma at rear. A lantern and mats are on the floor.









"It was a beautiful site, and the more we eliminated, the more mysterious it felt," says Nelson.

the Mediterranean (see *Architectural Digest* October 2006), inserting a new structure between existing roughcast walls, and he saw how slicing them with a diamond saw revealed the rocks concealed within. That led to the idea of using chunks of glass to create a pattern and allow natural light to pass through, but the composite stone could be used only as a cladding for the poured-concrete structure, and it was necessary to install fiber-optic lighting behind the glass. Nelson likens the effect in the gallery to the flecks of gold on a lacquered Japanese screen.

Parts of the house were mocked up with scaffolding before construction began, to ensure that views from the master bedroom and other private spaces were artistically composed. The owner took charge of the landscaping in association with Shigemi Komatsu, a scholar of Kamakura art. Walking through the house is a voyage of discovery as you turn corners and shift levels. Dark gray ceilings underscore a sense of mystery in shadowy rooms that swallow you up and then release you into spaces that frame trees, rocks and works of art. One of the most surprising features is the shrine made of *binoki* or cedar, that fills an inner courtyard. The house serves as a sensual backdrop for leisure and work, from the indoor pool to the reed-canopied roof terrace and a boardroom for the owner's foundation. It is also a work of art that intensifies the experience of the pieces on display, generating feelings of timelessness and tranquillity. □

ABOVE LEFT: In the pavilion's boardroom, "the window wall enforces the dialectic between the buildings," Nelson says. LEFT: A reed canopy shades the roof terrace, where a polished-terrazzo bench "provides a spot to enjoy the view of the unspoiled hills," Foster remarks.



"The plan of the house evolved around the 100-year-old cherry tree," Foster explains. "The sculptural stone walls and bronze panels form a calm backdrop for the spring blossoms."



Interior Design by Scott Snyder
Text by Gerald Clarke
Photography by Kim Sargent

"It's a fabulous summer house, but it's just as beautiful in fall," Jessie Araskog says of the Shingle Style residence in Southampton, New York, she shares with her husband, Rand, and their extended family. LEFT: The main entrance is distinguished by a wide porch and an eyebrow roof. Marvin windows; Chadsworth columns.

Southampton Synthesis

A TIGHT-KNIT CLAN'S WATERFRONT REFUGE OFFERS A NOVEL PERSPECTIVE ON THE FAMILIAR

Some people write their memoirs. The Araskogs—Rand and Jessie—tell their story in photographs. Alongside the stairway to the basement playrooms in their Southampton, New York, home is more than 40 years of the illustrated Araskog saga: a young couple with three young children in front of a split-level in their native Minnesota, followed by pictures documenting their swift ascent to the rarefied peak of American corporate life. For 18 years Rand Araskog was head of ITT Corporation, an international conglomerate, and husband and wife traveled the world in high and happy style.

Photos from the current decade have not yet been hung in that staircase gallery. When they are, all eyes will undoubtedly focus on pictures of the couple's 50th anniversary party last summer, where the theme was pirates and the search for buried treasure. "Just follow the map by sea or land," said the invitations, "until you reach the home of Jessie and Rand!" But the treasure, as far as the Araskogs are concerned, is not buried in the sand or hidden



For the interiors, designer Scott Snyder drew on residences he'd previously decorated for the couple. "It feels as if they've always lived here," he says. RIGHT AND OPPOSITE: The entrance hall. An 18th-century Italian mirror is paired with a Dutch marquetry chest. Charles Henry Ebert's 1909 oil *The Rainbow* is over a McGuire rattan settee, with a Kravet fabric. Lantern from Nesle; 18th-century birdcage from Niall Smith. Pollack bench fabric.





I had to take this rom here, that from here," says Snyder. It was like doing a arge jigsaw puzzle."

n a cave. It's in plain sight, between the cean and bay, right there in Southamp-on—the house itself. "When we saw it, we ll fell in love with it," says Kathy Thomas, he Araskogs' younger daughter.

The family had another house in South-mpton, farther from the ocean, as well as duplex on Park Avenue and two houses n Florida, one in Palm Beach (see *Archi-ectural Digest*, December 2000) and an-ther, used when they wanted to play golf, n Palm Beach Gardens. So Rand Araskog vas dubious when Thomas suggested they ook at another house in Southampton, ust four years old and separated from he Atlantic by nothing but sand dunes nd sea grass. "Why would I want to ive on the ocean?" asked Rand Araskog. To which his daughter replied: "Why hould we drive all the way to Southamp-on and not see the water? Why should we nly see hedges?"

Her logic was compelling. The family rooped to the house, a traditional Long sland Shingle Style originally designed by rchitect Francis Fleetwood, and was in-stantly smitten. "My dad was over the moon bout it," recalls Thomas. But her mother was not far behind him. "You look one way nd see the ocean; you look the other and see the bay," remarks Jessie Araskog. Add-ng to its appeal for the close-knit group s an unusual upstairs arrangement that allows two families to live under the same roof, each with complete privacy. One wing is for Rand and Jessie Araskog. The other wing is for Kathy Thomas, her husband, Andrew, and their three young daughters. The Araskogs' other daughter, Julie Vosti, lives in Los Angeles; their son, Bill, has a house in nearby Westhampton.

Unlike most people who buy such a



ABOVE: To achieve a gardenlike ambience in the dining room, Snyder painted a green-and-cream pattern on the dark wood floor and affixed latticework pilasters to the walls. The Chippendale mahogany breakfront, from Kentshire Galleries, is lined with Cowtan & Tout fabric. Schumacher plaid; Scalamandré green fabric. BELOW: The ocean offers a picturesque backdrop in the family room. Stark sofa fabric and chenille rug. Rattan lounge chairs, Hickory Chair.



OPPOSITE: Two works from the couple's extensive Ebert collection—*Old Homestead, Maine*, 1930, left, and *Old Homestead, Connecticut*, 1925—hang in the living room. The 19th-century English secretary is from their Manhattan apartment. Ottoman silk from Travers. Brunschwig & Fils child's chair, drapery and pillow fabrics.



rge house, the Araskogs did not have to furniture hunting. They not only had e furnishings of their previous house in outhampton but the contents of two oth- residences—their apartment on Park venue, which they were in the process f selling, and their golf house in Palm each Gardens. They also had the servic- of Scott Snyder, the interior designer ho had done all three interiors. "To do he new house, I had to go shopping in he residences I had already done," says nyder. "I had to take this from here, that om there. The result is a merger of their festyles. It's like visiting all their other esidences—all their old friends."

Before he began, Snyder did a pho- graphic inventory of the three other esidences. The floor plan of the new ouse was then put on a computer, and he dimensions of each piece of furniture e was considering using were added, st to make sure everything would fit. It was like doing a large jigsaw puz- le," says Snyder.

Or a game of mix and match. The 18th- entury Italian mirror in the entrance hall, or instance, came from Park Avenue; the hairs and Dutch marquetry chest, from he Southampton house. A few rooms were ransferred almost intact, however. Kathy Thomas had always admired her par- nts' Southampton bedroom; it's now the master bedroom in her side of the house. Snyder imported other pieces from Park Avenue and the golf house for the Ara- kogs' own bedroom, which, like all their ersonal bedrooms, is saturated in a light lue. "I call it Jessie blue," says Snyder. It's her favorite color, and it's magnificent next to the ocean."

Because so few of the pieces are new, he designer's challenge was to create a esidence that looked unlike any of the Araskogs' other houses. The dining room, for example, has a chandelier from Florida nd a table and a breakfront from Manhat- an. To make the room original, Snyder ainted the floor cream with a green-sten- il overlay and placed gardenlike trellises n the walls. The result is informal for- nality—pure Southampton—and a new, illustrated chapter in the Araskog story. The jigsaw puzzle is complete. □



ABOVE: The pool terrace. PierceMartin furniture in foreground; Bielecky Brothers chaise longues at rear. Cowtan & Tout floral. Giati linen on Brown Jordan poolside lounge chairs. Sisal from Stark. BELOW: The rear of the house overlooks a pool and a rolling lawn. Porches, terraces and box bays with window seats capitalize on the vistas. Jessie Araskog appreciates the peaceful simplicity of the grounds: "The grasses just wave in the wind," she says.



OPPOSITE: The master bedroom, which includes pieces from the couple's Park Avenue apartment and their Palm Beach golf house, is awash in blue, Jessie Araskog's favorite color. The painted furniture, Snyder says, lends "a relaxed feel." Besler botanical prints line a wall. Brunschwig & Fils wallcovering; Scalamandré chair plaid.

Discoveries by Designers

Coast to Coast

Downtown, the Los Angeles design gallery of Robert Wilson and David Serrano, and Los Angeles–based designer **Joe Nye** have collaborated on a collection of vintage lighting and furnishings. Items such as a pair of 1950s Murano swirl-glass lamps with original gilt bases (right) and a pair of René Prou gilt chairs (far right) are featured at the New York showroom of **Claremont**, the London-based textile firm.

Downtown at Joe Nye New York
1059 Third Ave., New York, NY 10021
www.downtownjoenyenewyork.1stdibs.com







Top Pottery

Swedish master potter Berndt Friberg's characteristic matte glazes were inspired by traditional Asian glazes. Three studio vases, circa 1950, with blue "hare's fur" glazes, $3,500 to $6,000, are from Antik (212-343-0471; www.antik-nyc.net).

Style and Substance

Connie Duckworth, a former partner and managing director at Goldman, Sachs, founded **Arzu**, whose name means hope in Dari, to provide sustainable income for Afghan women weavers by sourcing and selling their masterful rugs (below). Handmade from naturally dyed, hand-spun wool, each unique rug can take up to one year to create.

Arzu, Inc., 312-321-8675; www. arzurugs.org



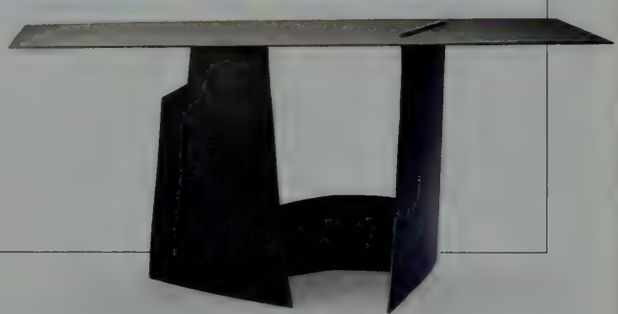


Weld Done

Wayne Brungard (right, cutting through bronze) designs and fabricates fine and functional art from wood, glass, stone and metal at his workshop north of Denver. Collaborating with architects, designers and owners, Brungard creates doors (left, a dramatic weathered-iron entrance for a house in Vail), in addition to tables (below right, a bronze sideboard), bas-reliefs and other sculptures.

Wayne Brungard
Architectural Elements, Inc.
4801 Oxford Rd.
Longmont, CO 80503
303-443-4801
www.waynebrungard.com

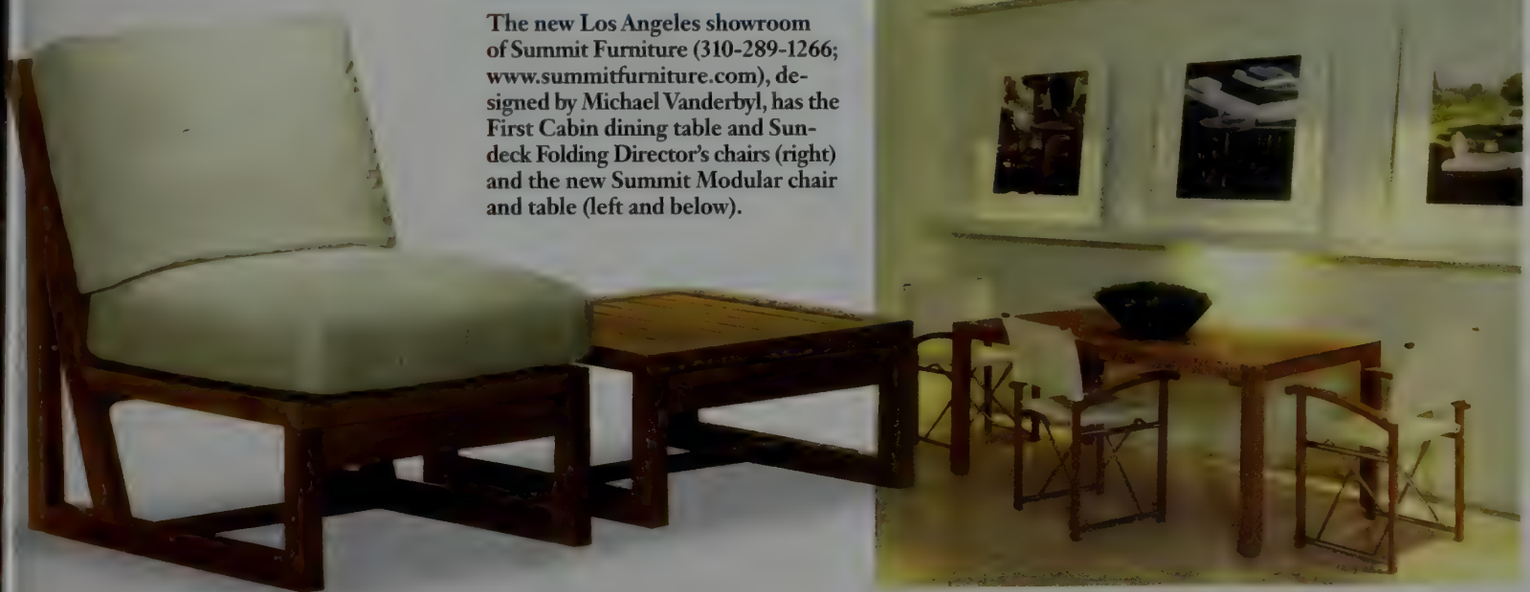




Summit's flagship showroom adds a textile gallery and a coffee bar to its elegant display of outdoor furniture.

Reach the Summit

The new Los Angeles showroom of Summit Furniture (310-289-1266; www.summitfurniture.com), designed by Michael Vanderbyl, has the First Cabin dining table and Sundeck Folding Director's chairs (right) and the new Summit Modular chair and table (left and below).



continued on page 178



"It was formal and didn't reflect the owners' taste for the country house look," designer Suzanne Tucker says of the apartment, originally designed by Julia Morgan, that she and architect Andrew Skurman renovated in San Francisco's Pacific Heights. THESE PAGES: The 1920s wood paneling in the living room was restained a honey walnut color. *Moonstruck*, 1949, by William Baziotes, is above the mantel. Stark fabric on pair of lounge chairs.

Evolution of a Jewel

UNCOVERING THE CLASSIC ELEGANCE OF A JULIA MORGAN–DESIGNED APARTMENT IN SAN FRANCISCO





terior Architecture by
drew Skurman
terior Design by Tucker & Marks
ext by Patricia Leigh Brown
hotography by Matthew Millman

The past can be a tricky business. When a residence embodies the spirit of two formidable women—one, the architect lia Morgan, and the other, a major San rancisco art collector—the notion of re-vention is not for the timid.

"Mother had the walls pickled to re-mble oak in the 1970s," recalls the owner, ho, along with her husband, inherited ne of San Francisco's great apartments as ell as one of the West Coast's premier art llections. "In the beginning we thought, We're not going to change this or that, ut our thinking evolved. It's a process ou go through."

The apartment—really a country anor in the sky—is located in a much-ought-after building overlooking the bay, Pacific Heights. A study in classicism, he residence was designed by Morgan or a friend in the 1920s. The elegantly roportioned wood paneling in the living nd dining rooms bespeaks Morgan's bril-iance, as does the masterful plaster ceiling, sinuous tangle of vines that comes alive with light.

"Interesting, strong women have ouched this space," says designer Su-anne Tucker, of Tucker & Marks, who collaborated with her longtime associate Kaidan Erwin. "It was a wonderful charge 'd been given."

The mother's art collection, which the wners have expanded, includes works by Picasso, Matisse, Robert Motherwell and asper Johns, and an extensive collection of ntiques and pre-Columbian art. Although nheritance can be the stuff of fantasy (in heory), when an apartment has been nhabited for 30 years by one's mother, major civic patron who put the Picas-o here and the Jasper Johns there and switched decorators with some abandon,





OPPOSITE: Robert Motherwell's *Pilgrim*, 1971, hangs near a circa 1765 Chippendale games table nd Regency-style armchairs. ABOVE RIGHT: The circa 1720 red-lacquered chinoiserie secretary is the focal point of the living room," notes Tucker. RIGHT: In the dining room, she and Skur-nan stained the wood a dark brown "to create a ich backdrop for art," she says. Brass chandelier, Nesle. Travers fabric on Queen Anne chairs.


CHUCK CLOSE
Alget



"There was a lot of history there," says Skurman. "Nothing was to look like it was new." OPPOSITE: "It's small and cozy," Tucker says of the library. "We didn't want a men's club feel." *Jeune Femme au Chapeau Bleu*, 1908, by Kees van Dongen is above the mantel. Armchair fabric, Brunschwig & Fils. ABOVE: "My clients wanted an open, more casual kitchen," says the designer. The custom pot rack is her design. Clarence House floral shade fabric. Wolf cooktop.

change can be intimidating. "We wanted to honor the fact that it was her mother's house," explains Tucker, a protégé of both John Fowler and Michael Taylor. "But the clients also needed to embrace the apartment as their own."

Rich in architectural detailing, the commodious quarters had always been a challenge; the daughter recalls her mother's "constantly fiddling" with the living room, placing furniture in corners. Its imposing proportions run counter to the couple's style—informal people of the sort who dote on their Australian cattle dog, Fergie. "The clients were very specific about wanting an at-home, country house kind of feel," Tucker says. "The challenge, particularly with the large living room, was how to make it intimate and cozy."

The couple hired San Francisco architect Andrew Skurman, known for his work with classical residences. The first priority, all agreed, was to preserve and restore Julia Morgan's English paneling, so fashionably pickled white by Michael Taylor in the '70s. The wood was painstakingly stripped, bleached and restored to a pale honey walnut color, which provides visual warmth and holds its own against the harsh Northern California light (a glare that, let it be said, comes with panoramic views of the Golden Gate Bridge and beyond).

"It's unusual for Americans to inherit family artwork and furniture," says the architect, who transformed a glass-enclosed conservatory off the living room into a paneled seating niche, a favorite spot for reading the paper. "The history and tradition of the apartment make it very special."

Awkward spaces were reconfigured: The original library, for instance, long and narrow, was completely rebuilt, and the space was transformed into a new library and a guest room. Taking her cue from the Adamesque fireplace, Tucker added floral draperies and bamboo shades to the guest room, giving it the sipping-brandy-in-one's-slippers coziness of an English country house.

Some people change slipcovers with the seasons—here, it's Matisses (the owners rotate the artist's 20-piece *Jazz* series, displaying four at a time). Rethinking once-hallowed placement of art was liberating for the daughter. "We didn't want to hang things where my mother had hung them," she says. "That was





RIGHT: "It's quiet and serene," Tucker says of the master bedroom. Stark drapery, headboard and bed skirt fabric. Wallcovering, Clarence House. Travers crewel on slipper chair, with Samuel & Sons fringe. ABOVE: The wife's bath. Swing-arm sconces, John Boone. Lee Jofa drapery sheer. Waterworks fixtures and mosaic floor. BELOW: French fabrics and light colors give a guest room "a south of France feel," she says. Brunschwig & Fils chair, drapery and bolster fabrics.



part of the process of making it ours

That fresh eye was enhanced by Tucl
er's selection of colors and fabrics, whic
gravitate toward buttery golden yello
hues. Furniture now comes in comfortir
groupings, which, the owner says, allov
her "to be by myself padding around ar
not feel lost." Though the couple thro



formal dinner parties for 18 with some regularity, they also enjoy having dinner together in blue jeans around the George III breakfast table.

The easy interplay between casual and formal is exemplified by the open flow between kitchen and dining room—the husband's idea. The dining room is anchored by an English mahogany table and an antique Ushak rug; its foil in the kitchen is a linoleum floor with a classical border (most assume it's stone).

To an unusual degree, the redesign of the historic apartment was one of continual discovery—most notably, secret storage compartments designed by Julia Morgan that designer and clients were astonished to find concealed in the walnut paneling. Over time, Suzanne Tucker's renewed vision "progressed, and beautifully so," the client says of the apartment she had known intimately for 30 years. That which was frozen in amber has become a pearl. □

Architecture by Luboš Kráčmar
Interior Design by Grant White
Text by Jeff Turrentine
Photography by Tim Beddow

What sort of wedding present do you give a princess? One can reasonably assume she already has all the candlesticks, table linens and serving platters she'll ever need. When faced with the question in 1960, an enterprising young Scotsman named Colin Tennant (now the third Lord Glenconner) could think of no better gift for his friend Princess Margaret than 10 acres of the paradisiacal Caribbean island he had purchased two years earlier. With the gift, naturally, came attention; over the next 20 years the tiny island, Mustique, would become famous as one of the world's most beautiful and exclusive playgrounds—the kind of place where wealthy privacy seekers were always more than welcome but developers, hoteliers and cruise ships were decidedly not.

Today there are fewer than 100 private homes spread out over its 1,400 acres. London-based designer Grant White notes that their styles range "from French châteaux to Italian palazzi to things that look like they belong in a James Bond movie" but that the predominant look is a relaxed West Indian colonial style indebted to Oliver Messel, the legendary British stage designer who, in the autumn of his years, enjoyed a second career designing houses in the eastern Caribbean.

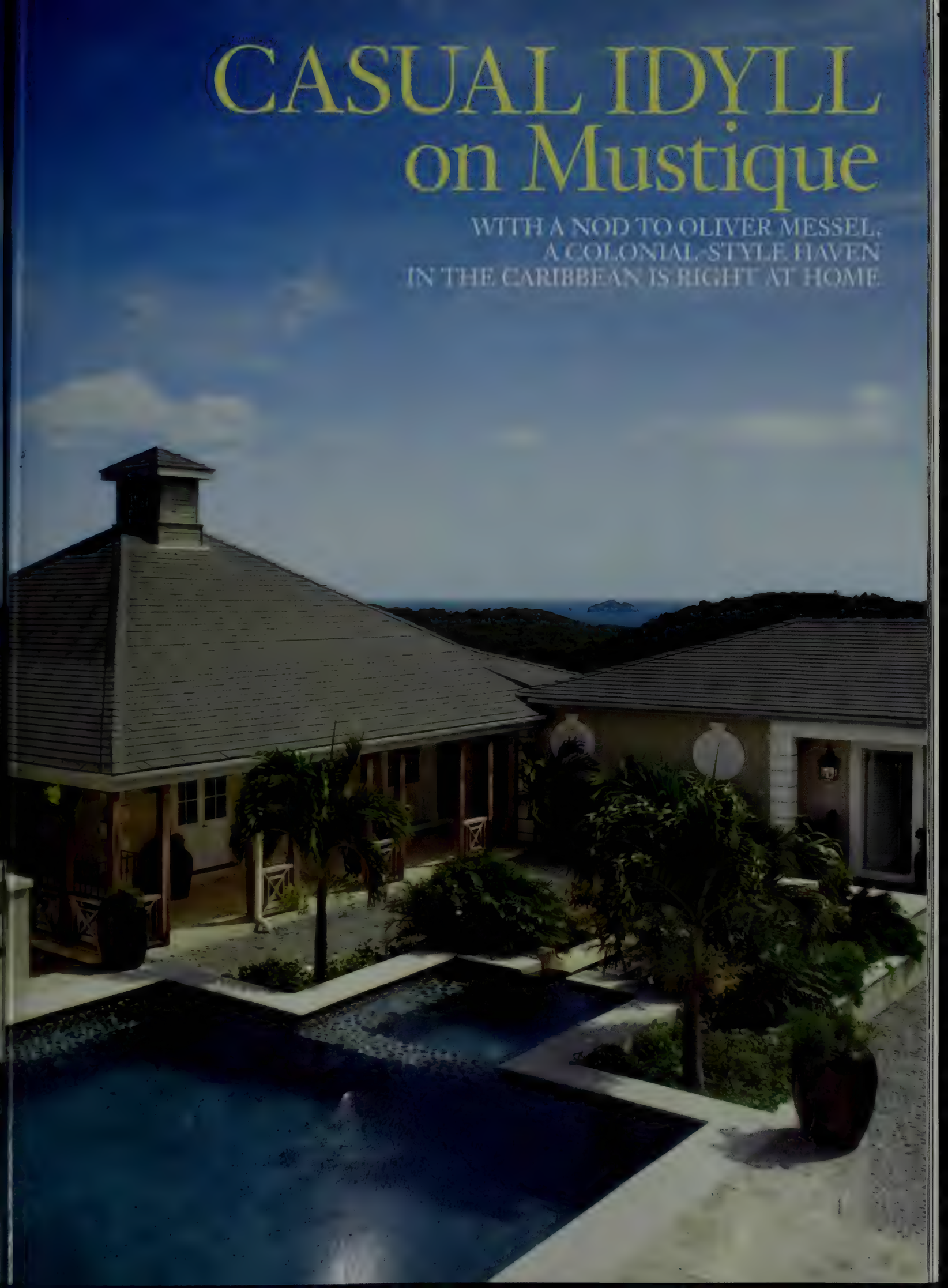
One of White's recent projects, a vacation house for a family of Londoners whose town house he had designed (see *Architectural Digest*, October 1998), pays subtle and inevitable tribute to Messel even as it attempts to pull away from his powerful influence. As imagined by the designer, it is "a colonial house, but a more austere and rugged version of it" than the sort traditionally associated with Messel, which was marked by elaborate moldings, delicate latticework and whitewashed surfaces punctuated by jolts of



On the Caribbean island of Mustique, a 7,000-square-foot colonial-style residence was designed by architect Luboš Kráčmar for a young couple from England. "The house is situated high up the side of a hill, and wind was an issue, so the courtyard pool concept developed," says Grant White, who handled the interiors.

CASUAL IDYLL on Mustique

WITH A NOD TO OLIVER MESSEL, A COLONIAL-STYLE HAVEN IN THE CARIBBEAN IS RIGHT AT HOME







OPPOSITE: On a wall of the great room hang two engravings of Trajan's Column by Piranesi. A pair of 19th-century museum models of whales, flanked by antique cachepots filled with coral, rest on an 18th-century English side table. Silver bowl, Christie's. ABOVE: The dining pavilion offers spectacular views of the island and the Caribbean Sea. The painted Ceylonese dining table is early 19th century. Shell stone was used for the flooring, which adds a natural texture and elegance to the room.

tropical color. Citing a reflexive fear of what he calls "gingerbread" colonial, White declares, "Ours is more sturdy than pretty."

The designer's self-effacement notwithstanding, this is by any objective measure a lovely piece of work. Perched high on a hill, the pavilion-style house is set around a courtyard and swimming pool and offers vistas in all four directions. Viewed from below, it announces itself elegantly and without ostentation. Working with architect Luboš Kráčmar and landscape designer Guy Walker, White ably fulfilled his brief: "We very much wanted to build a house that looked as though it had always been there, like one of the earliest houses on the island," he says.

Inside, there are subtle but respectful nods to Messel's legacy: Concrete walls have been treated to resemble the West Indies–mined coral stone that Messel favored, and the mahogany ceiling planks have been lime-washed to achieve the light, airy effect he championed. (White's formula for the wash, more diluted than Messel's, gives the wood a weathered quality—to keep it, he says, from "veering toward that pretty look we were trying to avoid.")

Mustique has almost no restaurants or bars to speak of, meaning that "social life on the island revolves around events at people's houses," says White. Small surprise, then, that this house's center of energy would be found in a great room that opens onto a long veranda, perfect for hosting impromptu gatherings of friends and neighbors happily scooped up from Macaroni Beach—the island's most famous, which happens to be nearby. To emphasize the great room's centrality to the plan, White looked for large-scale items ("drama pieces," he calls them) that would define the space as an anchor; among them are a 19th-century round window frame set with mirror glass and, flanking it, two Piranesi engravings of Trajan's Column. French doors lead to the veranda, where furniture from Bali—another tropical paradise, albeit half a world away—feels perfectly at home.

The master bedroom and guest rooms are comfortable spaces, filled with the kind of mildly distressed painted furniture often found in beach houses—though this painted furniture happens to come mainly from the 18th and 19th centuries. While he was mindful of the island setting (which practically mandates a casual atmosphere), White wasn't about to settle for wicker and driftwood, especially for clients with their own enviable collection of antique Caribbean maps, paintings and artifacts.

Mustique, says White, is "perhaps the







LEFT: The airy veranda, with its wood pillars and balustrade and shell-stone flooring, was designed to be the "main outdoor-indoor seating and relaxation area—ideal for breakfast, sunset cocktails or late-night partying," notes White. ABOVE: The master bedroom. Bed hanging fabric, Jane Churchill.



ABOVE: The upper terrace and gardens overlook both the famous Macaroni Beach and Endeavour Bay. The panoramic views include the distant Grenadines and the islands of Bequia and St. Vincent. Landscape designer Guy Walker, of St. Vincent, terraced the gardens and filled them with lush tropical plantings of bougainvillea, palms and ginger bush.

only place in the world where you can simply leave your Rolex on the beach when you go into the water and feel perfectly secure that it will be there when you come back." It's certainly the only place in the world where there's a better-than-average chance that the good Samaritan keeping an eye on it for you while you swim is Mick Jagger, David Bowie or Tommy Hilfiger—each of whom has made the island a part-time home. Let the rest of the Caribbean develop as fast as it wants; Mustique will always be a safe haven for pop stars, princesses and others in need of unmatched scenery and solitude. "There are about 80 extraordinary houses here," says Grant White. "And almost nothing else." □

ARCHITECTURAL DIGEST VISITS

Demi Moore & Ashton Kutcher

A CONTEMPORARY FAMILY HOME IN BEVERLY HILLS REVEALS THE COUPLE'S PRIVATE SIDE



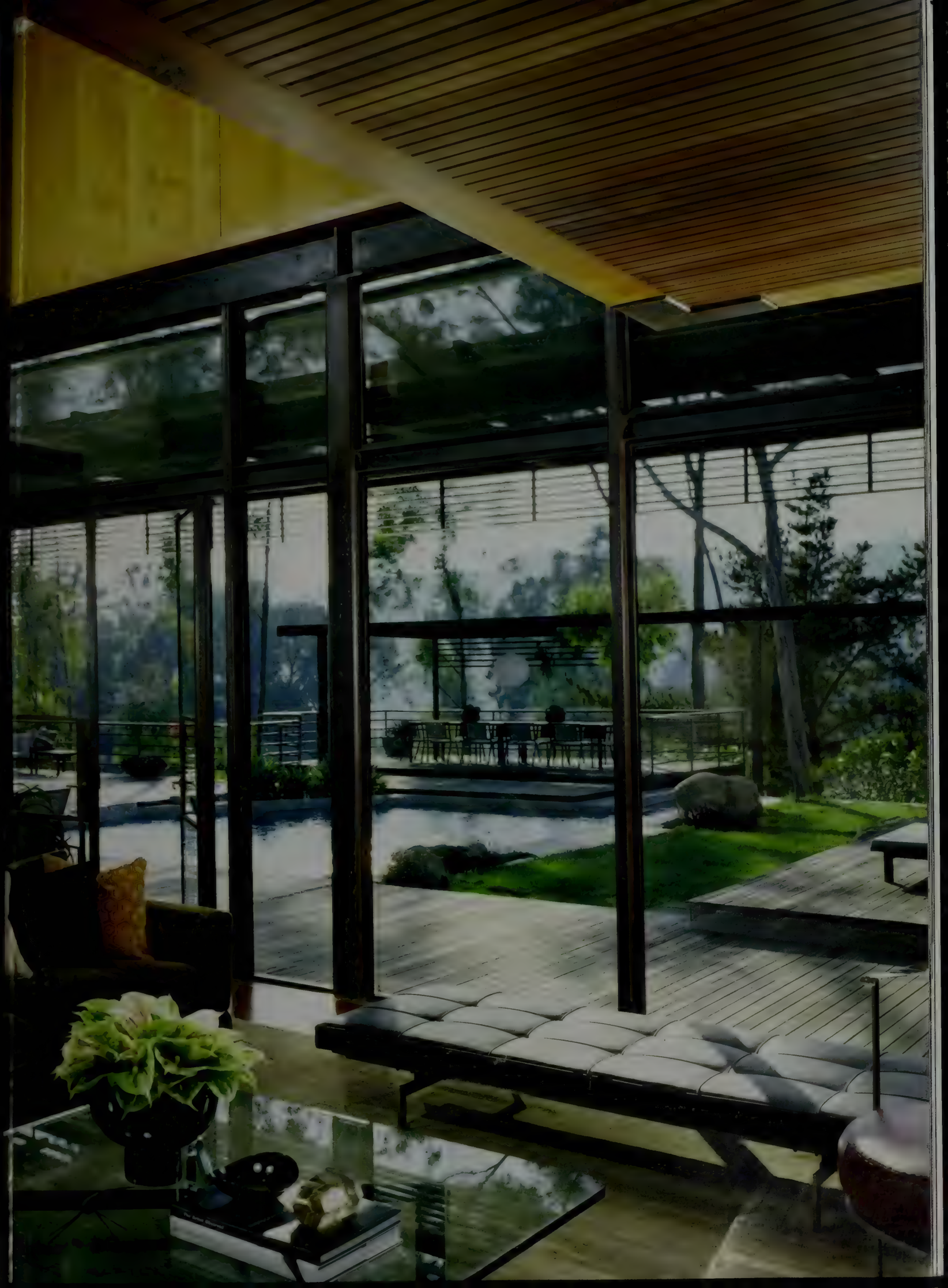
HARRY BENSON

ABOVE: "This was a definite joint effort," actor Demi Moore says of the 1950s canyonside house in Beverly Hills she renovated with her husband, actor Ashton Kutcher. "We had a give-and-take that was very easy." Bedrooms for her three children were among the additions. RIGHT: Window walls in the living room, as throughout, maximize exposure to the outdoors.

When you are surrounded by nearly 10 million people—the current estimate for the population of Los Angeles County—life can sometimes be hurried and hectic. But the City of Angels has a distinction few of the world's other great cities can claim: thousands of pockets of green and leafy serenity amid the surrounding hubbub. You can live just minutes away from its packed streets yet look out from your bedroom window onto a landscape as quiet and peaceful as a mountain meadow.

That, at least, is the experience of Demi Moore, the star of such blockbusters as *Ghost* and *Indecent Proposal*. After several years in bucolic Idaho, she was persuaded by her three daughters to take up residence in California as well, her home during her marriage to their father, Bruce Willis. On her first foray with a real estate agent in 2003, she looked at nine or 10 houses in a day, then, at the end, asked if she could go back to the very first one. "When we walked in," she says, "my kids whispered, 'This is the one.' It was ideal. It was right in the center of things, but it had such a serene quality. It

Renovation Architecture by Marmol Radziner + Associates
Interior Design by Brad Dunning
Text by Gerald Clarke/Photography by Erhard Pfeiffer





ABOVE: A 1930s table centers the dining area. "It's interesting how things start to call to you," says Moore, who sought guidance from interior designer Brad Dunning. "Pieces from the '30s to the '70s were an automatic fit." OPPOSITE: A stairway curves through an atrium linking sections of the house, which was remodeled by Leo Marmol and Ron Radziner.

was like being in a tree house."

Nestled on a canyon hillside in Beverly Hills, the house has total privacy, far from neighbors and protected from the cameras of the paparazzi. For Moore, another attraction was the obvious love that had been lavished on it by its previous owner, who built it in the 1950s. It had only one serious drawback. It was too small for her, her daughters—"We had more kids than bedrooms"—and the new man in her life: Ashton Kutcher, the star of a TV series, *That '70s Show*, and such movies as *The Butterfly Effect* and *The Guardian*.

To resolve the space problem and to put their own stamp on the house, the couple asked for help from Los Angeles interior designer Brad Dunning. "It's their love nest," says Dunning, "and they collaborated on it. They counterbalance each other very nicely. Both have tons of style, and both wanted a stylish house. His strong input was functionality and comfort. Hers was style and design."

To help him, Dunning, in turn, called on two architects, Ron Radziner and Leo Marmol, of Marmol Radziner and Associates, with whom he had often worked. "It was tricky figuring out how to push out the house without hurting the views from the existing rooms," says Radziner. But a solution was eventually found. An addition—two bedrooms, two baths and a children's den—was cantilevered from the front so it wouldn't block the prized views of oaks and sycamores. "It's not your typical house," says Radziner. "You feel as if you're hanging in the trees."

"My desire was to keep the integrity of what was already there," says Moore. "You feel the outside when you're inside. The house is part of na-





ture, and nature rarely does it wrong. If we stick closely to it, we'll always be on the right track." Faithful to her wishes, Dunning and his two architect friends tried to continue the original architect's vision—steel for the windows contrasted with woods such as mahogany, teak and Brazilian rosewood for the walls, floors and cabinets. "We chose colors complementary to nature," says Dunning, "and we respected the palette outside. In California that palette is brown and green. Earth tones are also tranquil. Let the people inside be the excitement."



Preserving the openness to nature was a top priority. "There's a great warmth to the house," Moore observes. "I wanted to keep that organic quality." OPPOSITE: The master bedroom "is the perfect example of mixing outside and inside," she says. "We close it up at night—I don't like light when I sleep." The bench hides a television by Philips. ABOVE: The rear garden, landscaped by Pamela Burton, has a spacious deck and a pool. The house "works really well for entertaining," Moore notes.

Moore and Kutcher agreed. Along with everything else, they asked for a design that would make their friends feel comfortable. "We're big animal people," says Moore. "We have two dogs, and I wanted rooms that were elegant but inviting—for kids, dogs and everyone. I didn't want a living room that looked off-limits." As a result, Dunning designed a room that is inviting to six people or 60, with a long bench and several floor pillows. "You can even sit on the backs of the chairs," he says.

On their first date, Kutcher asked Moore if she liked to watch sports. "Yeah," she said. "In what order?" he demanded. "Football, basketball and baseball," she replied. That was the right answer—"a huge point" in her favor, she says. Kutcher, she soon learned, is a football fanatic: He was a middle linebacker in high school and is perhaps the country's most devoted fan of the Chicago Bears. One wall of their den is covered with his football memorabilia, including a seat from Soldier Field, the Bears' home, and every Sunday afternoon during the season, their friends join them to watch the game on four television sets—each tuned to a different contest.

For Moore and Kutcher, their new home is not just a place to live. It is a symbol of their commitment to each other. "It's a shared creation," says Moore, "and we both have such a love for it. It's a reflection of our life together." It is fitting, then, that on a Saturday in September 2005, just a few weeks after they moved in, they stood in that living room, so hospitable to friends, children and dogs, and said the vows that made them husband and wife. □

Visit ArchitecturalDigest.com for a chance to win a room makeover. *See page 36 for details.*

Discoveries by Designers



Period Antiques

Paris-born François Bardonnet's sophisticated selection of European furniture, antiques, 18th-century leather-bound books and old-master drawings is abundant at his Beacon Hill, Boston, shop, **Antiques Period**. Among the refined pieces are a pair of Louis XVI walnut bergères by Louis Delanois (above).

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An early-19th-century tole tureen with a gilt chinoiserie design



Leleu for You

Created by Jules Leleu, a 1953 cherry-and-pearwood cabinet, with bronze handles and original label, $16,000, was discovered at Gallery Rossano (305-981-3111; www.galleryrossano.com) in North Miami.



On Reflection

New York's L'Antiquaire & The Connoisseur (212-517-9176) exhibits more than 50 magnificent mirrors, some never before shown, through mid-March. A rare small 17th-century mirror, $46,000, has ebony, jasper and lapis lazuli.



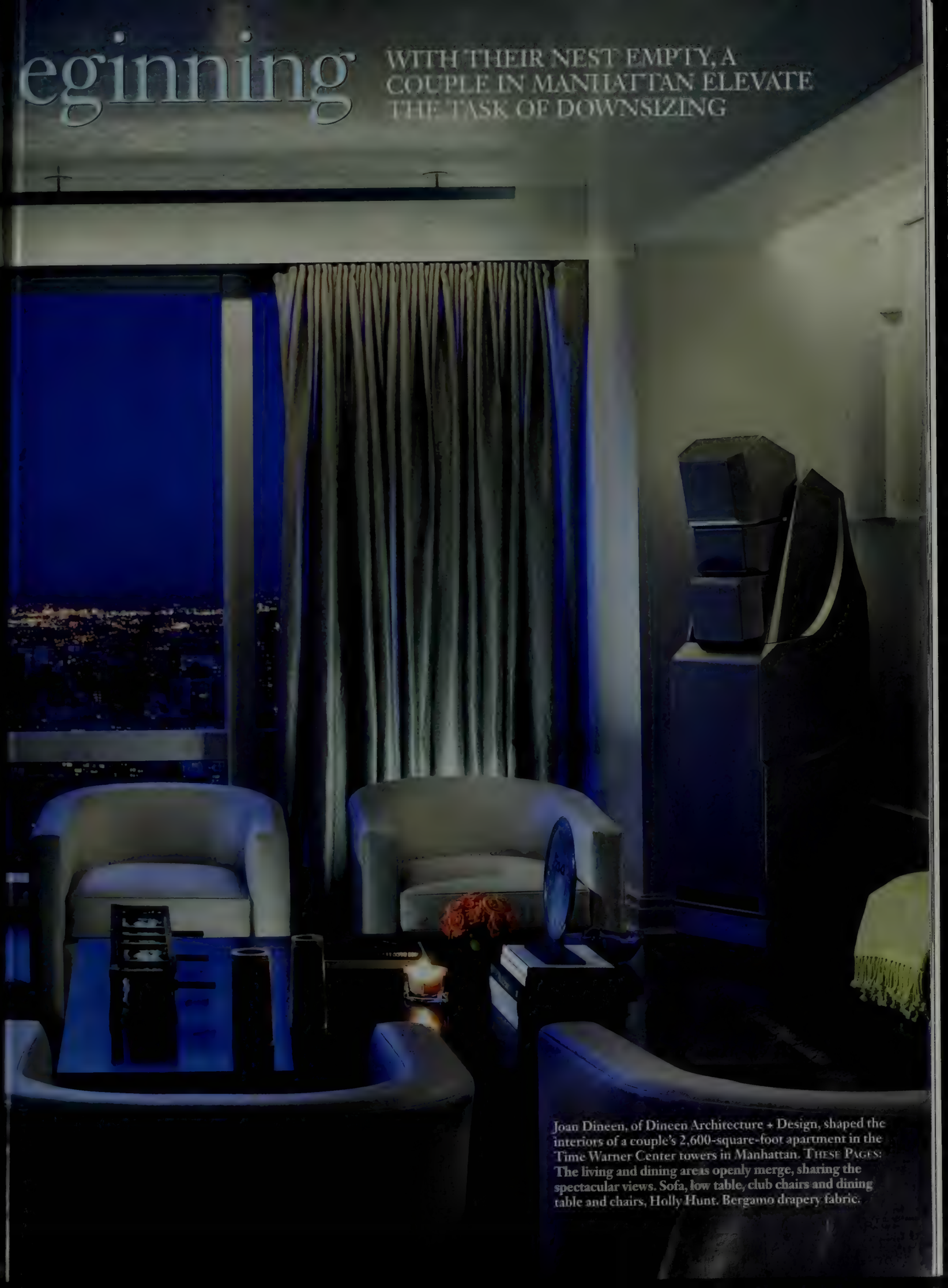
John Stefanidis

The Bizarre collection at John Stefanidis (44-20-7808-4700), based on early-18th-century French designs, includes *Josephine*, in mink peach (shown) and red/gold. □


A Lofty New

eginning

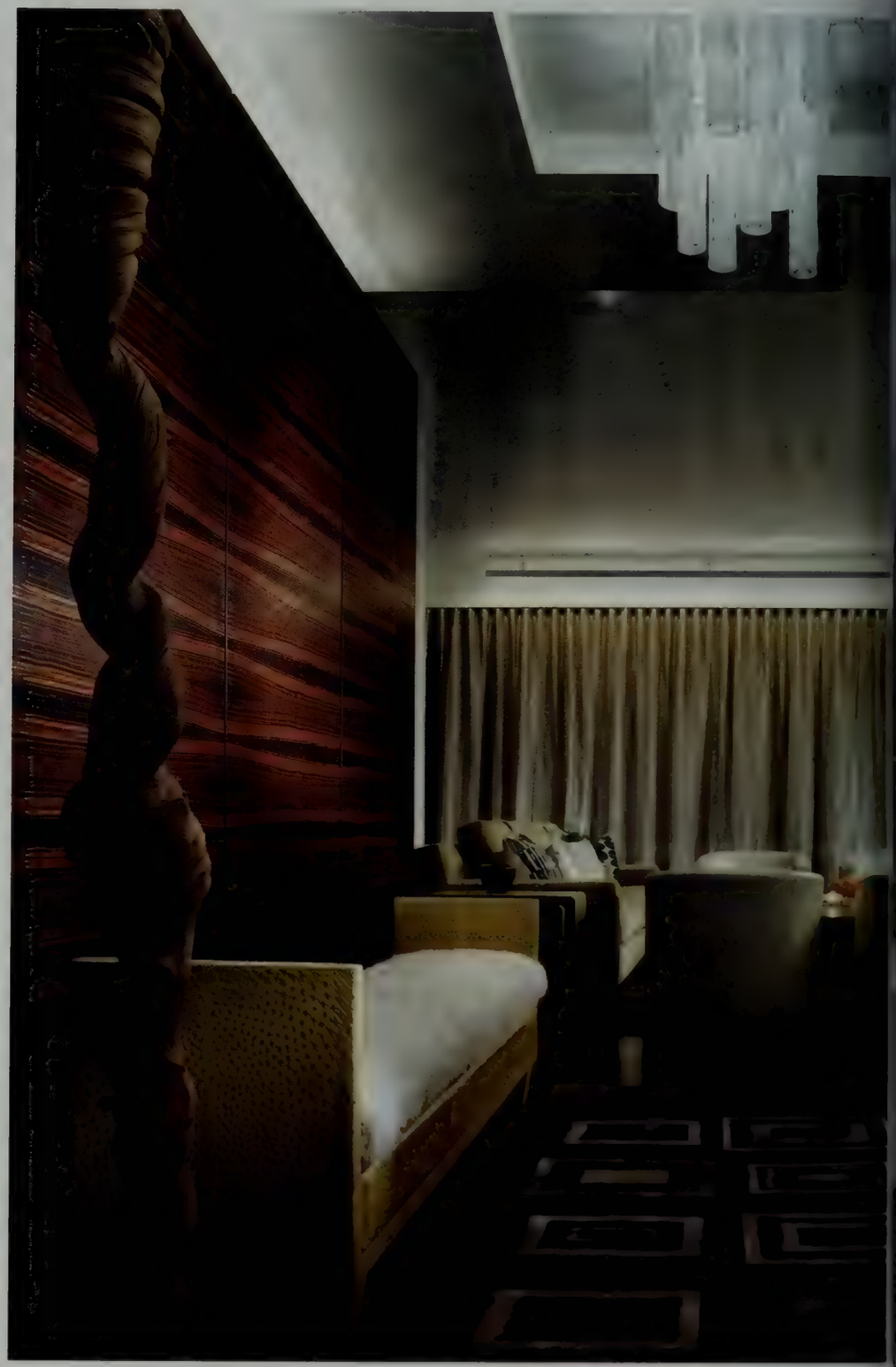
WITH THEIR NEST EMPTY, A COUPLE IN MANHATTAN ELEVATE THE TASK OF DOWNSIZING



Joan Dineen, of Dineen Architecture + Design, shaped the interiors of a couple's 2,600-square-foot apartment in the Time Warner Center towers in Manhattan. THESE PAGES: The living and dining areas openly merge, sharing the spectacular views. Sofa, low table, club chairs and dining table and chairs, Holly Hunt. Bergamo drapery fabric.

Interior Design by Dineen Architecture + Design
Text by Joseph Giovannini/Photography by Scott Frances





Many apartment buildings in New York are tall, but some rooftop water tanks rise head and shoulders above the others. Among the newest additions to the short list of very tall apartment buildings are the twin towers of the Time Warner Center on Columbus Circle in Manhattan, which soar to heights fit for Icarus. When your ears start popping at about the 60th floor, you know you're in for a spectacular view.

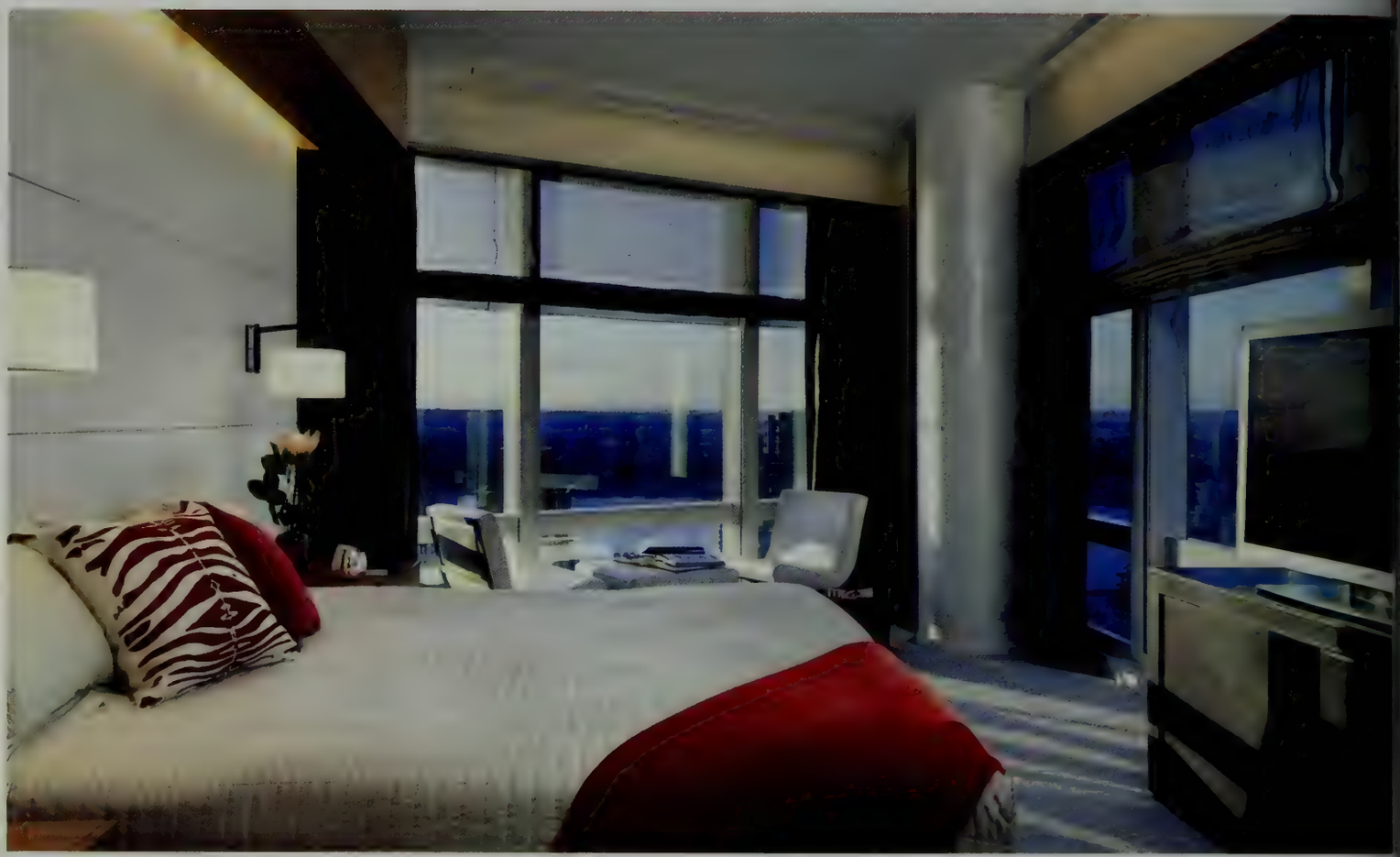
The two-bedroom aerie that New York architect Joan Dineen designed for an empty-nesting New York couple rejoices in the panorama, which wraps the plate-glass windows like wallpaper, fanning 270 degrees from Midtown on the city side to the Statue of Liberty on the Hudson side. At the entrance, the horizontal stripes of darkly luxurious macassar ebony paneling points visitors to a living area that acts like a diving board into thin air. Visitors gravitate to the glassy façade, hypnotized. The city below looks like a map. The yellow taxis are mere ladybugs.

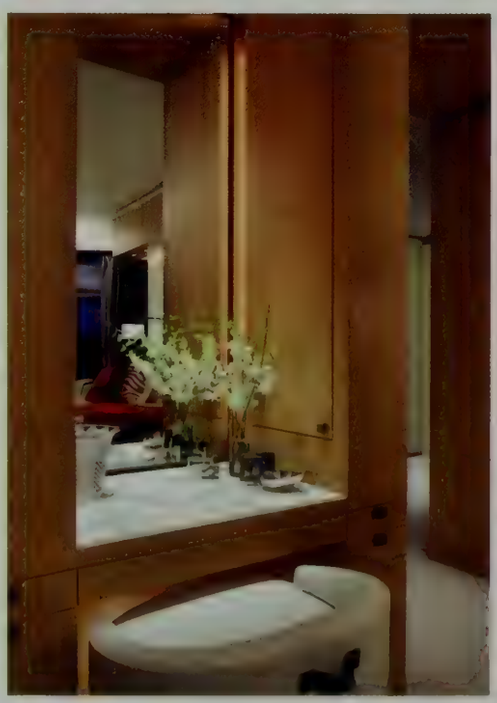
"Living in the sky is what living in New York is all about, and when this building went up, we couldn't live anywhere else," says the husband. "We're real New Yorkers." The towers that epitomize the

ABOVE LEFT: In the living area, Dineen created a sculpture out of the wall that faces the floor-to-ceiling windows overlooking the rivers, the park and the cityscape. Cameroon X-form currency on low table, Tucker Robbins. Bench cushion mohair, Donghia. ABOVE: The entrance is characterized by a wall surfaced in macassar ebony. Chandelier, John Salibello. OPPOSITE: "The view here," Dineen says of the dining area, "was the only answer needed to solve a deliciously unproblematic condition."



"It's a balancing act to create a space that anchors people so they don't feel they're standing at the edge of a cliff," says Dineen.





TOP: The triangular master bedroom. The wall and the side chairs and ottoman are upholstered in Edelman leather. Bedcovering fabric, Glant. Patterson, Flynn & Martin carpet. ABOVE: "For the vanity, our intention was to provide a chic and intimate dressing table with a jaunty nod to the nautical," says Dineen.

New Yorkness of New York were built just as the couple's twin daughters left home, which prompted the parents to establish a new nest for the sequel chapter in their marriage.

But living at vertiginous heights poses problems for the stomach, which is where Dineen's skills came in. "It's a balancing act to create a space that anchors people so they don't feel they're standing at the edge of a cliff," says Dineen. "I was neither competing with the view nor surrendering to it. People need to feel tied to something solid."

When visitors finally absorb the view and turn around, they discover another kind of skyline inside. "My response was to take the large living area wall opposite the view and create a bas-relief that abstracts the city," says the architect. The wall is an angular topography sculpted in white plaster that echoes the silhouette of the skyline.

Dineen extends this evocation of Manhattan throughout the apartment by placing wall planes atop each other, like the collage of buildings outside, so that they appear layered, detached and floating. The macassar ebony paneling is not just wood laminated on a wall but has been detailed to look like a massive, monolithic architectural plane. Dineen emphasizes the independence of the planes by backlighting them and calling them out in different materials. "The way we perceive space is by moving through it, and layered features give you a changing vista, with a feeling of depth. The parts shift in space relative to each other."

Dineen stabilizes this apartment at the brink of the precipice by cultivating a sense of mass. "I have a weakness for large and rich things," she admits. Importing her sensibilities as an architect to the interior, she designed cabinetry at a sub-architectural scale, in addition to solid, cubic side tables, storage units and, with architect Kenneth Updegrave, even a proscenium arch into one of the bedrooms.

Dineen warms this interior architecture with a palette of gentle colors and tactile materials. Every wall and ceiling is treated in a special finish or pattern. Squiggly lines

continued on page 194



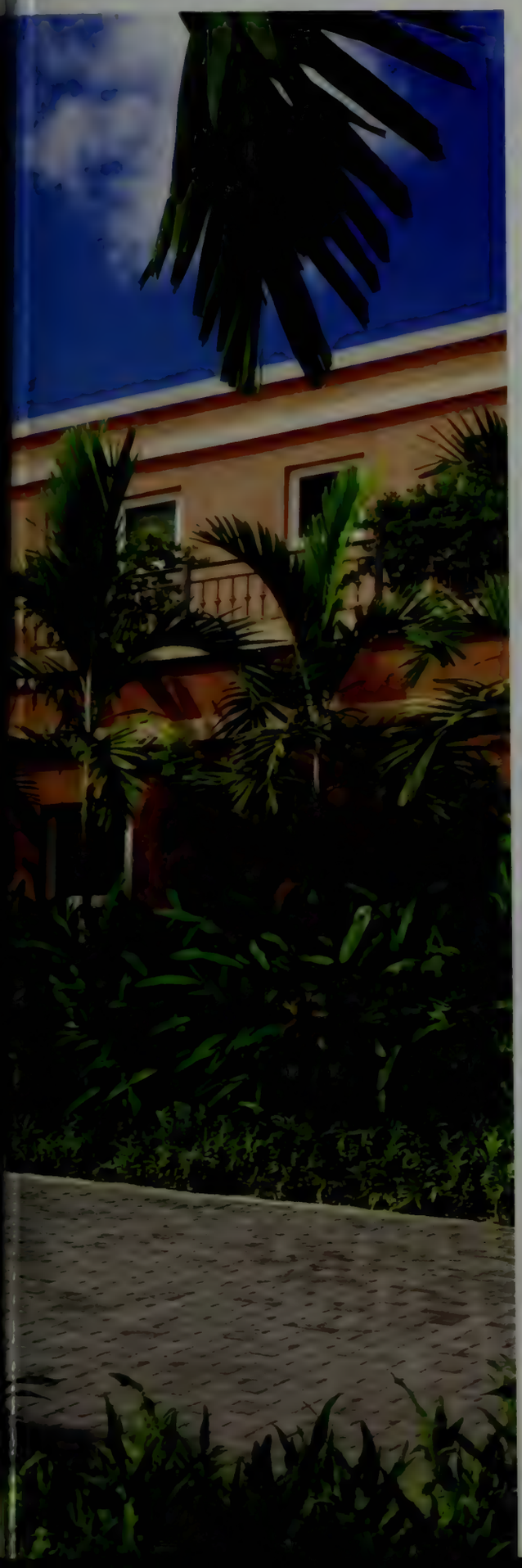
Manhattan architect Kenneth Updegrave, who collaborated with Disney's office on certain aspects of the project, designed a dramatic proscenium arch to wind around the window of the great room. Dan-ca intentionally chose oversize furnishings for the small space. The club chair, from Donghia, has a Pollack fabric. Glass bedcovering fabric.

At Ease in Puerto Rico

STREAMLINING SPANISH COLONIAL IN AN ART-FILLED WEEKEND RESIDENCE OUTSIDE SAN JUAN



terior Design by Solís Betancourt
ext by Susan Sheehan/Photography by Dan Forer





Shortly after Toni and Jorge Colón Nevares purchased a buff-yellow-and-terra-cotta stucco villa on the grounds of the Dorado Beach hotel, outside San Juan, Puerto Rico, they asked José Solís Betancourt to design it. The Puerto Rican–born, Washington, D.C.–based designer looked around the property and said to his clients, "This wonderful new house is right on a golf course, and you don't golf. It is very near some nice beaches, and you don't go to the beach. You do have a fine collection of paintings and sculpture. I'm going to turn the house into an art museum."

The Colón Nevareses' paintings, most of them by internationally recognized Puerto Rican artists, are in vivid Caribbean colors, so Solís Betancourt and his partner, Paul Sherrill, decided that the house would serve as a neutral envelope for the dramatic artworks. The floors are travertine, the window shades are woven bamboo, and the concrete walls were troweled with light taupe plaster. "They have a nice dappled finish," Sherrill says. The names of the soft hues in the house suggest serenity: A sisal area rug in the double-height living room is "timber," and a high-back chair nearby is upholstered in "surf." The bed in the master bedroom is upholstered

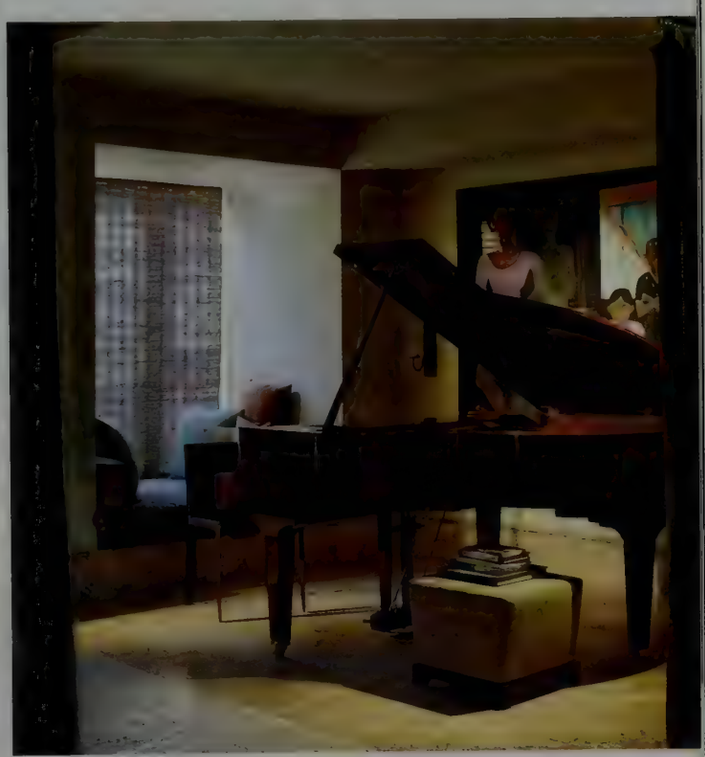
"It has the warm and quiet architectural references of the Spanish colonial style," José Solís Betancourt says of the house whose interiors he and his partner, Paul Sherrill, designed for Toni and Jorge Colón Nevares in Dorado, Puerto Rico. LEFT: Draperies were hung at the entrance "for a cabana-like feel," he says. ABOVE: The living room. A painting by Diógenes Ballester is at rear. Stark carpet. Sofa, J. Robert Scott. Teak chairs, Sutherland.



"They use the Dorado villa as a weekend house. We've deliberately made it casual, with rustic touches," explains Solís Betancourt.



"We created a comfortable home with a neutral but semi-rustic, textural interior that is a backdrop for the owners' collection of art," says Solís Betancourt (above). BELOW: A baby grand piano, which the couple use for entertaining, is in a corner of the entrance hall. The oil is by Rafael Ferrer. Rogers & Goffigon window seat fabric.



LEFT: "The dining area is modern, with the air of a tropical hacienda," Sherrill says. A diptych by José Morales and an Arnaldo Roche-Rabell painting are at left. The trestle table is flanked by Solís Betancourt–designed benches, which are covered in woven raffia and trimmed with nailheads. The travertine floor was polished to a soft sheen.



olís Betancourt bought old wood beams, which he used
n the ceilings of the master bedroom and several other rooms.



OPPOSITE: "We divided the living room into four quadrants with massive pillars and beams so that it would have intimate spaces within a grandly scaled space," Solís Betancourt says. *Persónaje en Ocres*, 2002, is by Susana Espinosa. McGuire woven chair. Henry Calvin sofa frame fabric; cushion fabric, Brunschwig & Fils. ABOVE: The master bedroom. Cabinet, Milling Road. Lamp from Donghia. Bed, Hickory Chair. Stark fabric on shams.

in "ginkgo"; the pillow shams in a guest room are sage.

"Toni and Jorge's main residence is in the San Patricio section of San Juan," explains Solís Betancourt. "It's very 1970s and quite formal. They use the Dorado villa as a weekend house. We've deliberately made it casual, with rustic touches." He bought old wood beams, which he used on the ceilings of the master bedroom and several other rooms. The same wood forms the cornice of a guest room, which has a pyramidal ceiling. For the dining section of the living room, he and Sherrill purchased a trestle table and designed two benches to go on either side of it. The benches are covered in woven raffia, trimmed at the bottom with tape that is ornamented with nailheads; forged-iron handles are on either end so they can be moved easily. The designers also selected a few antiques for the house, including a 19th-century leather trunk for one of the guest rooms. "The house is contemporary, but with Spanish colonial references," Solís Betancourt says.

The two then incorporated the art. Jorge Colón Nevares's favorite painting, *Luces*, a diptych by José Morales, hangs on the wall behind the trestle table. Arnaldo Roche-Rabell's semiabstract painting *La Bicicleta* is on an adjacent wall. Solís Betancourt put a 19th-century bicycle, purchased by Jorge Colón Nevares 10 years ago in Spain, on a beam, where it looks pleasingly like a circus bicycle on a high wire.

The couple entertain frequently, so they bought a piano and set it in a corner of the entrance hall. Jorge Colón Nevares doesn't play the piano, yet he loves piano music. "We have a piano in San Patricio, but I wanted to surprise Jorge with one for our Dorado house," says Toni Colón Nevares. "I wouldn't shop for anything without José. He helped me choose the right size piano in the proper wood."

The Colón Nevareses' four



children and seven grandchildren visit often and enjoy the island's benevolent climate, which allows year-round alfresco dining. A lush, palm-framed courtyard at the rear of the house, overlooking the golf course, can be tented for large parties. For some gatherings the Colón Nevareses use the front of the house, where a large Angel Botello bronze sculpture of a reclining woman, *La Recostada*, is in the entrance courtyard.

"I don't think most other clients would have trusted us to place their most valuable sculpture in a courtyard," Solís Betancourt says. "They would have wanted it in the living room. Placing the Botello at the beginning of the house says, 'We're casual; we like people; and we invite you here to help us enjoy our home.'" □

The rear courtyard overlooks the seventh hole of the golf course. "The private lawn was elevated and flanked by royal and foxtail palms to make an orderly but lush garden extension that is often tented for special occasions," Solís Betancourt points out. The grid-back bench is from McGuire. Sutherland chairs; Giati cushion fabric.

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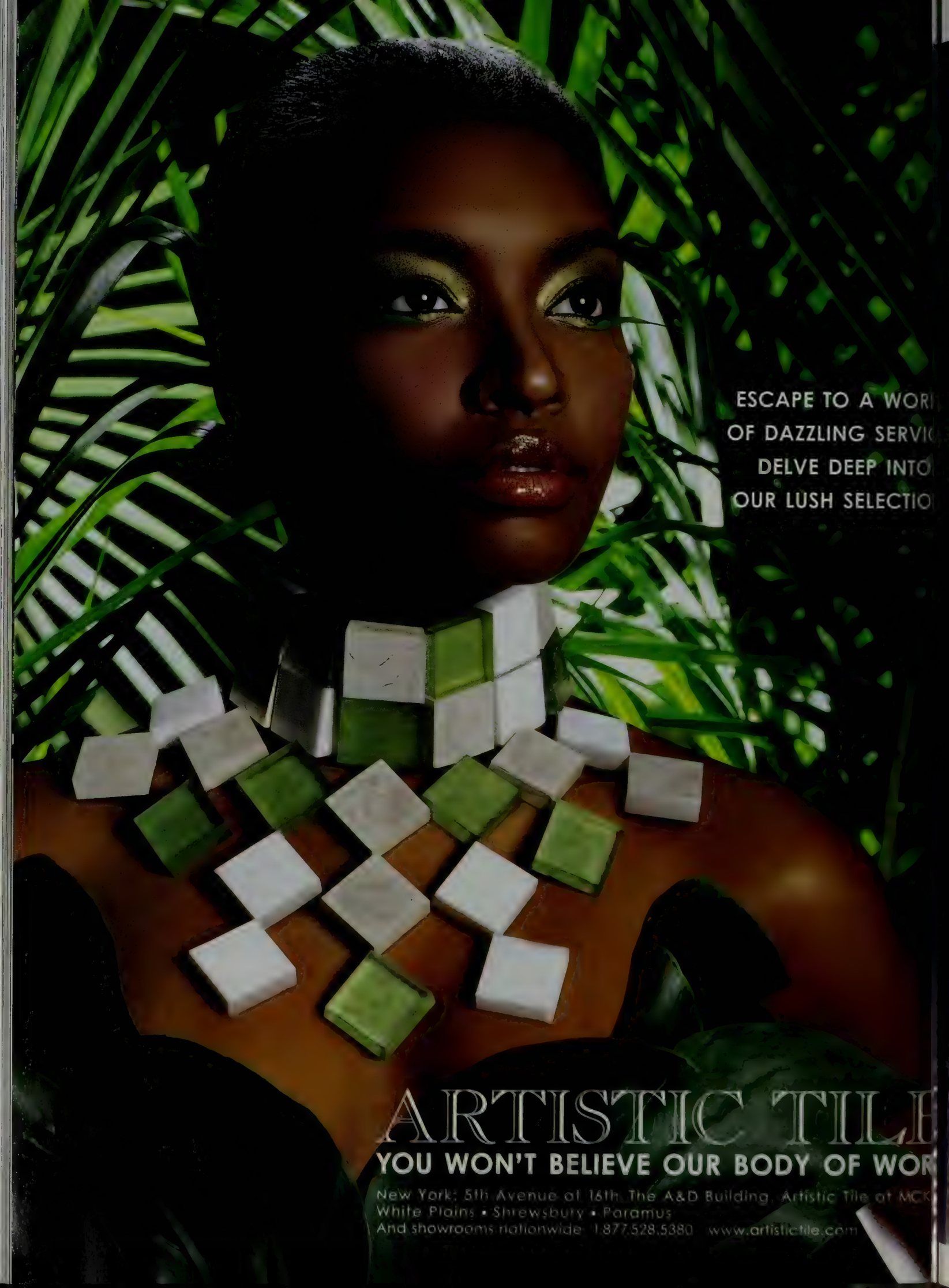


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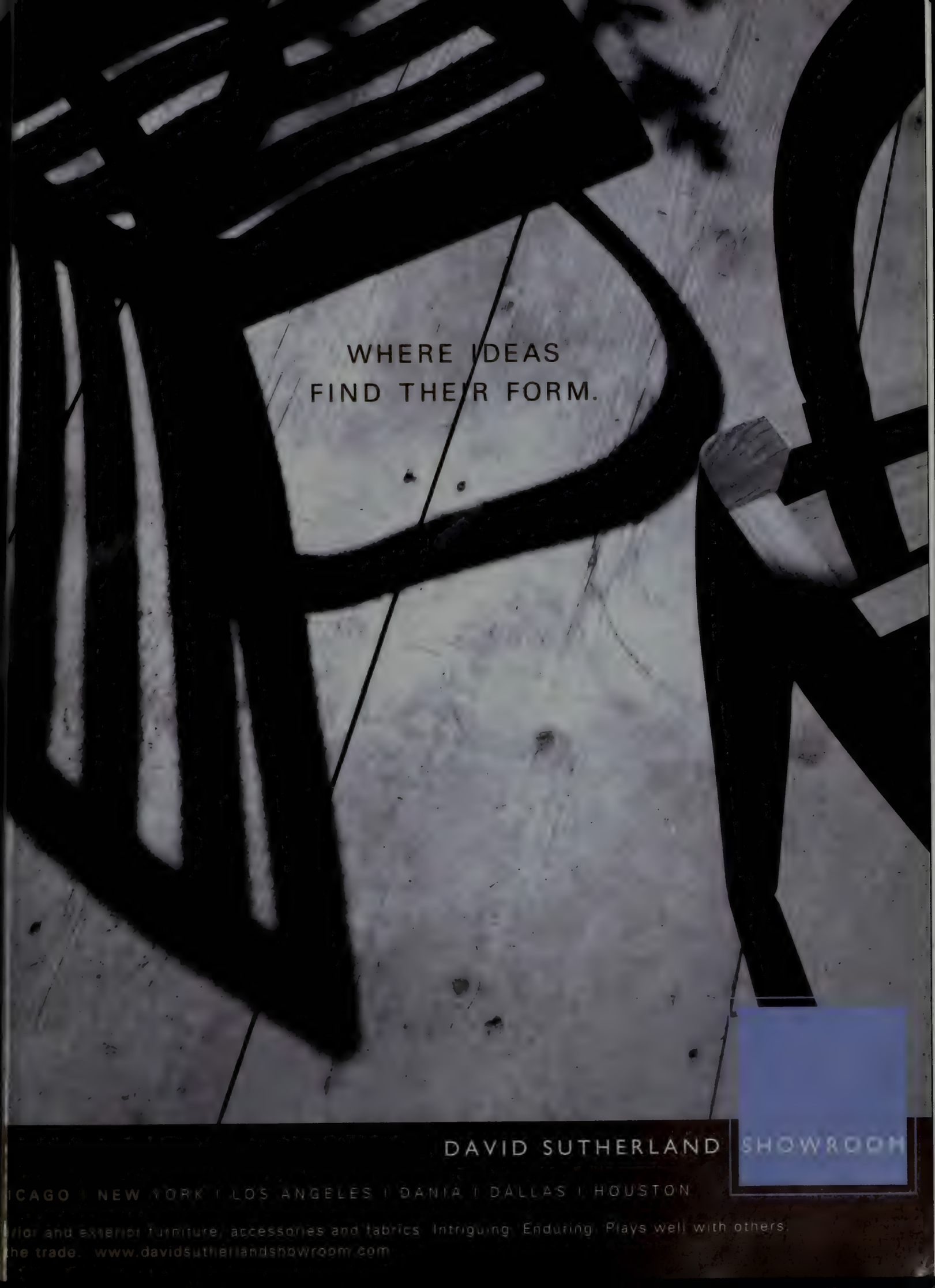
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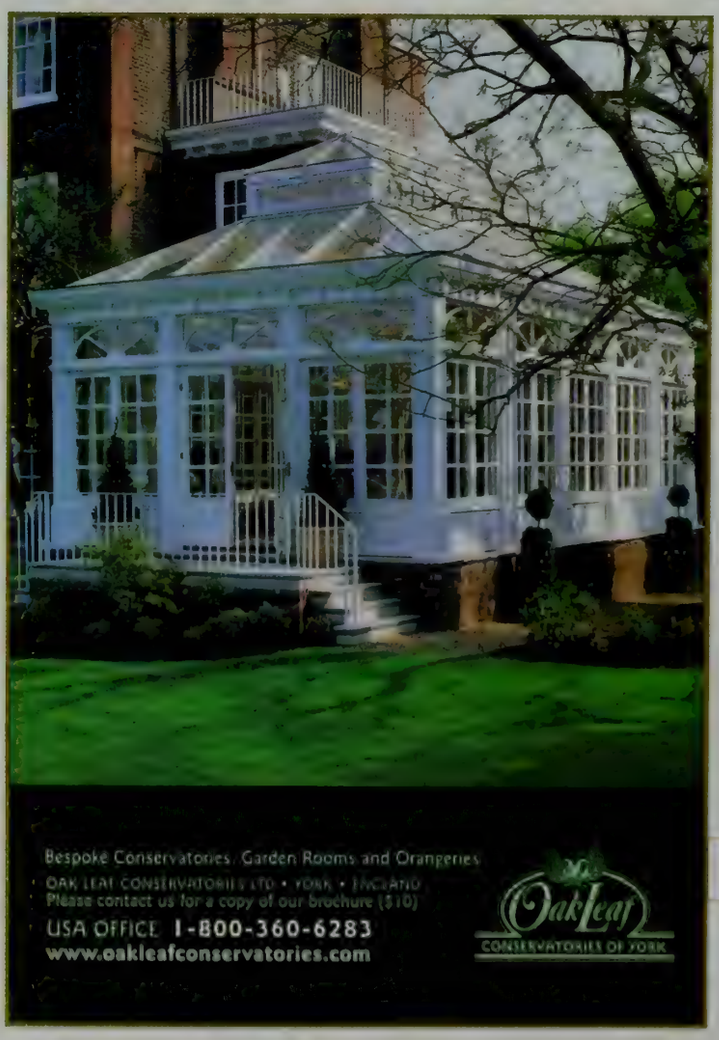
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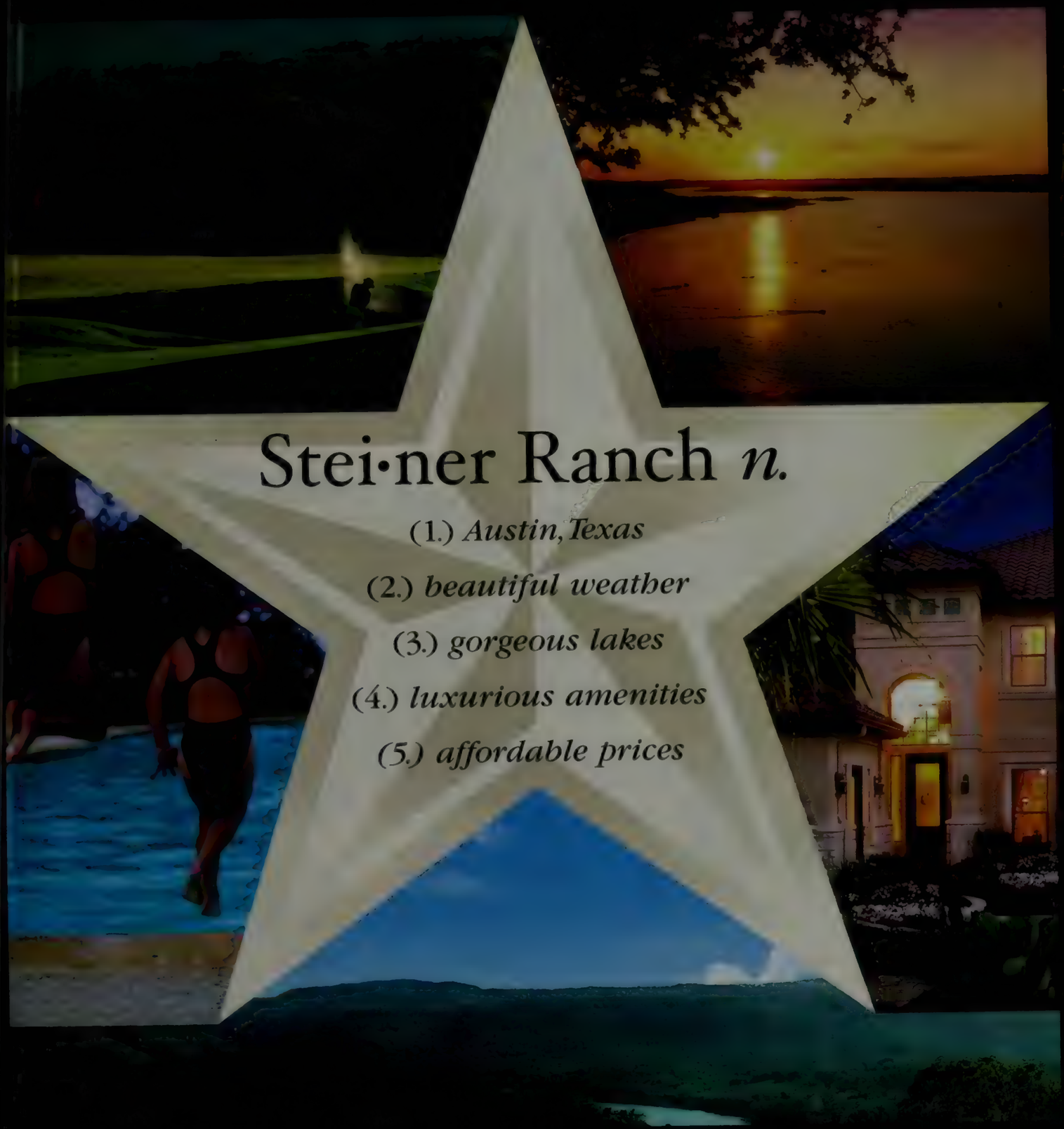


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paces partially separated by freestanding nine-foot-high built-in cabinets constructed of 15-inch-wide bleached-maple planks, all tongued and grooved. The ceilings have deeply recessed panels, except in the kitchen, which has a shallow version of the coffering. These architecturally quiet first-floor interiors are in gentle contrast to the figurative power of the house as it appears on the landscape.

Because the interior surfaces had been so effectively done by Graves and Miller, interior designer Victoria Hagan, whom the couple commissioned to handle furniture, fabrics and art, had high regard for the settings she was to work in. Her choices are spare, simple and modern—without clutter—and enhance the perceptions of scale and proportion that the architecture provides. "I didn't think this job was about decorating," she explains. "It was about making the interiors comfortable and fun. I was after a sense of calm, a sense of light, allowing the views of the outdoors to come in." Helping matters, the couple had a clear idea of what they wanted for the rooms, Hagan says. Some objects, such as the bronze rain drum side table from Thailand, which the pair had acquired during their travels, were a source of inspiration. "The interiors are not influenced by collecting, per se," Hagan says, "but I wanted them to suggest other times and other places."

> Continuous grids of windows—on all four sides—link the interiors to the nearby orchard, the extensive vegetable garden and the dairy barn.

This is a country house that began with the confident and original conception of Michael Graves and ended with elegantly scaled interiors, handsome façades and an almost familiar cottagelike silhouette. How did it happen? "Drawing is my way of thinking," Graves explains, "and if I draw enough and pay enough attention to my client's needs and wishes, I usually get to do more or less what I think should be done." □

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WINNING MIXTURE

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calls "a glass silo"—with a curved leather sofa, Jeg Coughlin was "worried that it was going to block the view," the designer remembers, "but I said, 'It's going to be the reverse. It's going to bring you to the glass.'" Now this area, which Coughlin dubbed "the half-moon room," is a favorite, he says. "It's a very peaceful spot if you want to sit and cool out. You might even fall asleep!"

The dining room, too, basks in what the designer describes as the "really parklike setting." The flat plane of the Barman-designed dining table (inspired by Jean-Michel Frank) reflects the level midwestern landscape; the strong verticality of the room's tall chairs and hanging lanterns recalls the majestic surrounding trees. Above the fireplace, a painting by artist Megan Lightell evokes the local landscape so exactly that it creates an almost trompe l'oeil effect. Opposite the dining room, a skylighted corridor leads to the master suite, with its creamy palette.

In an interior with such subtle hues, the occasional burst of bright color comes as a shock. And nowhere more so than in what Coughlin calls his "very racing-themed, very racing-oriented" game room and study (which adjoins a wine cellar and tasting room, theater room and guest

The game room has a racing simulator on which Coughlin hones his skills.

suite). This oval room, conceived in yellow and black—Coughlin's team's colors—is chock-full of distractions, from pinball games to a racing simulator on which he hones his skills. Framed memorabilia line the bright yellow walls; the witty black-and-white-checked carpet, of Barman's own design, could be a racing flag writ large. "That really makes me dizzy," Karen Coughlin says with a laugh. "The whole room has a Las Vegas feel."

It's an atypical burst of exuberance for a house that's "all about restraint in decorating," Barman says. The goal, he adds, "was to make it look effortless. It's like Armani clothes. Everything has to be perfect and tailored and exact." It was demanding work, but, as Coughlin puts it, "the end result is outstanding." □

ART OF INTEGRATION

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defined space as central to showcasing the clients' many smaller Art Déco pieces, for which he designed a large sleek cabinet, the first of many custom pieces he devised for the project to bridge the house and its contents.

Montoya's insertions continue in the dining area, where he fabricated both a credenza and an armoire out of macassar ebony, a wood often used in Déco furniture.

"We were wedded to the house, but we didn't know how to combine the architecture and the collection. We were setting pieces everywhere."

Now, suddenly, the shell of the room spoke to the Raymond Subes and Alfred Porteneuve ebony dining table and the suite of elegant Ruhlmann chairs. On the other side of the space he installed a long counter, also of macassar, to help draw the dining area, visually and practically, into the kitchen.

He made similar contributions to the master bedroom (cabinets in goatskin, another favored Déco material) and the husband's study, where he modeled bookshelves for an extensive library on a striking Ruhlmann bookcase. "Juan did not mimic Art Déco," says Kay Davis. "But he did reflect it."

Montoya's work did not end with cabinetry. There was also the confidence with which he organized all the Déco material. "I tried to isolate the pieces," explains the designer, who lifted furniture away from the wall or devised symmetrical arrangements that functioned for living and entertaining while striving for an almost sculptural quality. Pieces like a Printz sideboard, a Ruhlmann cabinet and a Wretling mechanical table that were formerly "everywhere and anywhere" now stand in Rainey's crisp box with purpose.

None of this is to suggest that the Davises live in a museum. "We are no longer the owners of two homes and an unrelated collection of furniture and art," says Clyde Davis. "Thanks to Woody and Juan, what we have now is a single, elegant, welcoming gem." □

A LOFTY NEW BEGINNING

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on the entrance walls romp across the surfaces, as in a Cy Twombly chalk painting. The metallic powder coat on the living area ceiling reflects light and lifts the lid on the space. Several walls are plastered in an eggplant color and textured in horizontal striations that elasticize the forms. A wall of white leather backs the bed in the master bedroom.

As for the furniture, Dineen again anchors the apartment with solid-feeling pieces expressly designed or acquired for the apartment. "Our daughters got all our old furniture, so we didn't bring anything with us," the husband says. "And we didn't want any antiques. We wanted something contemporary."

Again, the materiality warms the modernism. Dineen softened the structured and tailored architecture and furniture, preferring the touch of the hand to the stamp of the machine. "I introduced craftsmanship into the mix," she says. The strong, voluminous shapes of the armchairs in the living area are upholstered in a rich leather, and the sofa in a sensu-

Dineen warms this interior architecture with gentle colors and tactile materials.

ous velvet. The guest room drawers are surfaced in parchment. A settee in the entrance sports curly lamb, with a frame surfaced in ostrich skin.

Dineen's clients had previously lived in a postwar building with perfectly functional interiors. But their Columbus Circle home, with its high design quotient, adds a new dimension to their fresh start, and they have picked up on its glamorous and adventuresome setting by taking design into their own hands, choosing accessories themselves. On the low table are vases by Jean Dunand, positioned next to books on the French ceramist, along with books on Émile-Jacques Ruhlmann and others. Their apartment has become a cultural hobby.

"They worked backwards, from contemporary to Modern," says Dineen. "They might have said, 'No antiques,' but now they're interested in mining the entirety of the 20th century." They got design. □

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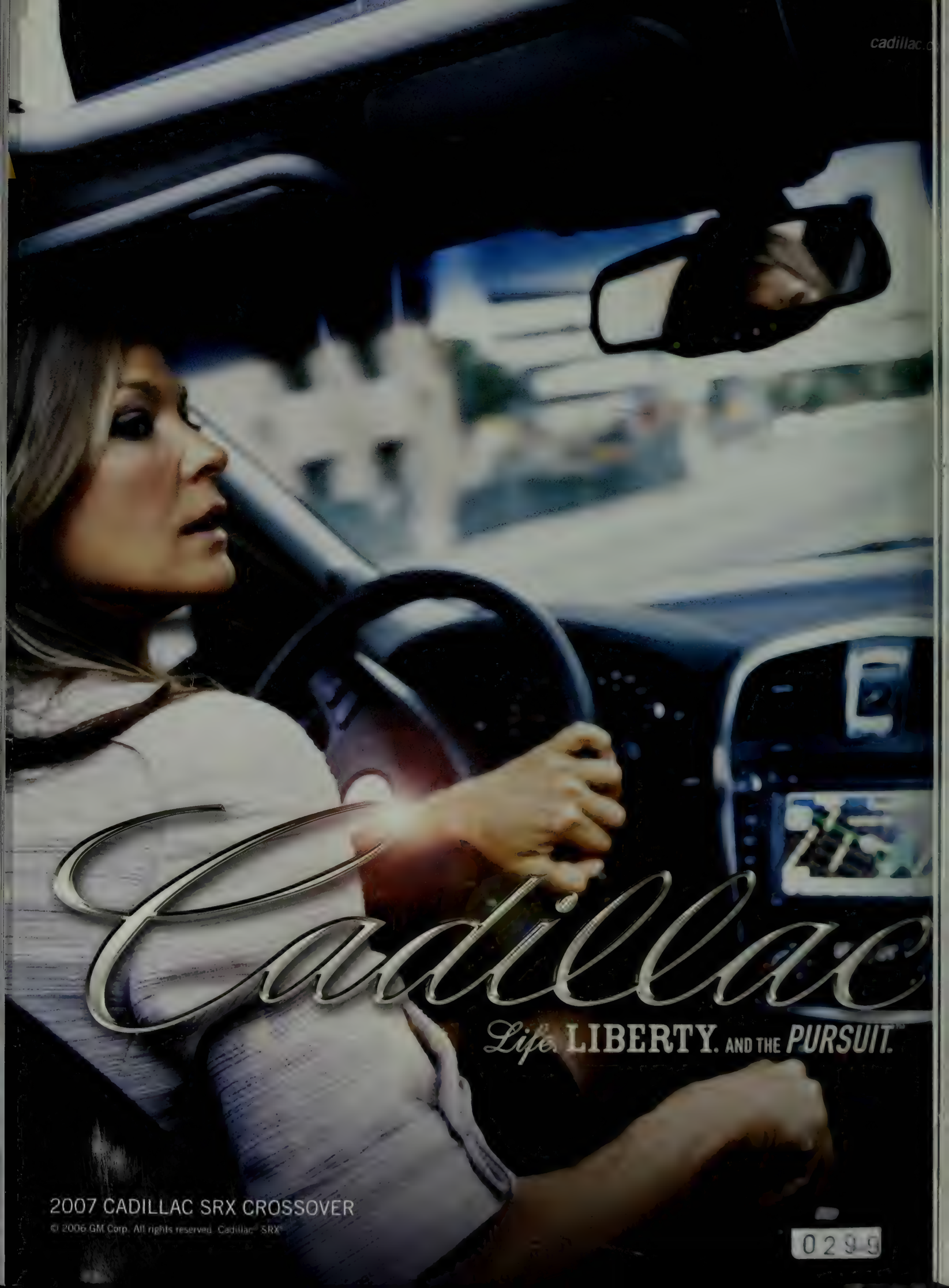
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